

HORROR Movie News ♦ Comics ♦ Action Figures ♦ Blu-rays ♦ GORE!

Jan/Feb 2011 \$6.99

HORROR HOUND

THE HORROR FAN'S MAGAZINE!

#27



VIDEO INVASION:
NEW WORLD VIDEO

I SPIT
ON YOUR GRAVE

I SPIT
ON YOUR GRAVE



UGLY
AMERICANS
PLUS:

1000 WAYS TO DIE,
LAID TO REST 2,
JOHN CARPENTER
AND MUCH MORE!



Horrorhound #27 Jan/Feb 2011 \$6.99 US \$8.99 CAN 0 71436-01597-0 www.horrorhound.com

0.25

\$6.99 US \$8.99 CAN

VINCENT PRICE

THE 100 GREATEST NAMES IN HORROR
OF THE LAST 100 YEARS

DANIEL R. HORNE

HORROR HOUND WEEKEND

Returns to Indianapolis this March 25-27th, 2011

Featuring Reunions For:

Marriott Indianapolis East
7202 East 21st Street
Indianapolis, IN 46219

Suspiria

and

House

by the

Cemetery

WOMEN

FRIGHT

DAY OF THE DEAD

THE DEVIL'S REJECTS

POST BOYS

WISHMASTER

MY BLOODY VALENTINE
HALLOWEEN III
THE EXORCIST

CREEPS

FRIDAY THE 13TH

CREATURE FROM THE BLACK LAGOON

Appearing Live and In Person!



Dario Argento



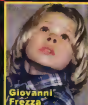
Barbara Magnolifi



Stefania Casini



Cettiona MacColl



Giovanni Frizza



Silvia Collatina

This March, For Our 10th Event, We Plan On Hosting Our Most Original Guest List Yet!

www.HorrorHoundWeekend.com

For Full Guest/Event Lineup and Pre-Sale Ticket Information, Please Visit Us Online!



LETTER FROM THE EDITOR:

Located on page 15 of this issue, you will find the ballot for *HorrorHound's* Best of 2010. Upon viewing this year's selection of film releases you will notice a shocking revelation – the majority of this year's original, remake and sequel features ... just weren't that impressive. What is impressive, however, is the category for Best TV Series. In a strange move, this year marked one of the strongest triumphs for horror on the small screen. *Entertainment Weekly* just named *The Walking Dead* the best new show on television – the best part of that accolade – it is true.

On top of *The Walking Dead*, horror has seeped into virtually every major channel on television – but some are less obvious than others. Whether it's MTV's lame *My Super Psycho Sweet 16* or CW's *Vampire Diaries* (which both boast their own following) every network seems to have a hand in horror. The UK's *DeadSet*, *Jekyll*, and *Being Human* have made great impacts in the genre. *TrueBlood* is one of the most watched programs available on HBO, with Showtime's *Dexter* retaining its loyal fanbase while hosting bigger and better genre talent (Peter Weller, John Lithgow, Angela Bettis).

This issue, we had the pleasure of speaking with the creators of two of television's best new shows that (sadly) most people may not even know exist: Comedy Central's *Ugly Americans* and Spike TV's *1,000 Ways to Die*. While neither show is directly horror, both should resonate with horror fans – in a big way. *Ugly Americans* homages some of the best horror movies of all time, whether classic (*Birds*, *King Kong*) and modern (*Saw*, *The Ring*). While *1,000 Ways to Die* takes a unique approach to the new wave of reality shows thanks to executive producer/creator Thom Beers – a bonafide *GoreHound* himself, the show borrows heavily from mondo cinema, but also adds a touch of cynicism and sexuality to an otherwise taboo subject – especially for television!

– Nathan Hanneman (Editor-in-Chief)

MOVIE NEWS:
Ugly Americans,
Laid to Rest II, etc



**BEST OF
2010
VOTING!**



**COLLECT
THIS!
DVD SETS!**



TOY NEWS:
Gremlins,
Predator, etc.



**WTF?
Torture Toys,
Dial Help**



**PULL-OUT
POSTER**



**A Tribute to
INGRID PITT**



**GoreHound:
1000 Ways
to Die!**



**Roadkill:
HorrorHound
Weekend**



**Fantasm
Collector's
Spotlight**



**Kitley's
Krypt**



**HorrorHound
Hall of Fame:
Dr. Phibes**



CONTENTS



**2010
YEAR IN
REVIEW**



DVD NEWS:
Battle Royale,
Devil, Saw 3D,
Buffy, etc.



**Video Invasion:
NEW WORLD
VIDEO**



Comic Books:
The Terminator,
Vampirella, etc.



**VINCENT
PRICE**
A HorrorHound
Retrospective



**The 100 Greatest
Names in Horror**



**MOVIE
POSTERS!**



**Sounds of
ARGENTO**



**Horror's
Hallowed Grounds:
SHAUN OF
THE DEAD**



**Artist
Spotlight:
DANIEL
HORNE**



**Convention
Calendar**

HORRORHOUND LTD.
P.O. Box 710
Milford, OH 45150

LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

DEAR HORRORHOUND:

I am a faithful reader of your magazine and I have never written to you, but it is odd how such a routine question, "What's your favorite horror franchise?," could stir in me the desire to write. I am 38 years old, so my earliest movie memories are from the late '70s and early '80s. My answer to your question is: *Friday the 13th*.

I was seven years old when this movie was released in May of 1980, and it was just sheer luck that my mother couldn't find a babysitter when she was asked out on a date to see this movie at the local drive-in... yes, drive-in. This was the "perfect storm." Back in 1980, in eastern Ohio, drive-ins showed double bills and I couldn't tell you what film played before Cunningham's classic, but I was enamored, spellbound, scared shitless and exhilarated all at the same time by *Friday the 13th*.

I can hear it now: "What kind of mother..." and I don't necessarily disagree, but times were different. I also know that she would have done it differently now, but I owe a debt of gratitude to her that she will never understand, especially now that she is gone.

As I watched this movie from under the blankets and around the front seat, I was absolutely stunned. Someone was killing people, I had no idea why, but a person was killing other people. Not by accident! They weren't being shot or hit by a car or any of that TV-show stuff. Not only were they being killed, but I got to see the aftermath—a sliced throat, a hatchet to the face, an arrow through the neck, head chopped off and the finale... WOW! It was also undoubtedly the first time I ever saw a boob.

The story continues that I slept next to my mother's bed for the next six months and a horrorphile was born.

I also know that a lot of people will say that the franchise got sillier and goofier and less scary as it went on and I would agree, but because of the seed planted in that young boy in the summer of 1980 *Friday the 13th* will always be my favorite.

Best regards, Don Bellville (Columbus, Ohio)

P.S. Some say he's still out there and if you are quiet enough and listen closely you can still hear... KiKiKi... MaMaMa.

I recently got your November/December 2010 issue and was excited to see an entire section of it dedicated to horror on TV. I've read all of it, and was happy to see the inclusion of *Kolchak* in it, seeing as my dad recently bought the entire series on DVD that he used to watch with my grandmother. I've been looking forward to getting past the first couple of episodes next time I see him.

Anyway, while going through, I got to the part about horror in cartoons, and was surprised to see that two shows that I grew up with weren't included. First would be *Courage the Cowardly Dog*, my first real taste of horror when I was a kid. The later episodes are even references to horror movies, including titles for episodes such as "Night of the Scarecrow" and "Scuba Scuba Dool" being some of them.

The second would be *The Grim Adventures of Billy and Mandy*, another

great show I grew up with in my later years of childhood. Although not absolute horror, they have episodes including *Dracula*, the Mummy, the Boogie Man, and of course, the Grim Reaper who is one of the main cast. They even have a spoof monster hunter named *Hoss Delgado*, who is a huge spoof off of *Ash from Army of Darkness*, going so far as to have a mechanical hand that he uses as different weapons. Even better, some of the music is done by Voltaire, my favorite being in the episode "Little Rock of Horrors" with the song entitled "Brains!"

Other than that, I have to say I love your magazine. I've been a subscriber to you since the *Friday the 13th* remake came out, and I picked up your magazine in hopes to learn a little bit more about the movie. Keep doing the good work you guys, can't wait 'till the next issue!

Travis Bowker (New Jersey)

It was a couple of issues ago, but in preparation for a Halloween playlist I reread the article from March/April 2010 titled "Composing Screams: The Sounds of the '80s Slashers." I could not help but notice that as in depth as the article is, they leave out *Vincent Vincent Invasion "Love Kills"* where the video featured scenes from *A Nightmare on Elm Street 4: The Dream Master*. Also, the 1986 movie *Trick or Treat* which features a rockin' soundtrack by *Fast Track*. Regardless, I am a subscriber and love the magazine... keep up the good work!

Adam Lane (Raleigh, North Carolina)

I have been reading *The Walking Dead* comic book for a long, long time. Reading this comic book is like reading a well-established soap opera like *As the World Turns*, except for the gore, heavy-laced drama, bloodshed, and of course, the numerous zombies that shake up the lives of the comic-book characters. When first reading *Walking Dead*, I was saying to myself, what a great movie this would be, but to have the story go on television is even better, because this story is a loooooong story and it has to be produced to its full potential! I will be watching!

Paul Dale Roberts (Elk Grove, California)

I really enjoyed your article in *HorrorHound* #26: A History of Horror on Television. Growing up in the '70s, I have a lot of fond memories watching all those movies, series and cartoons as a youngster. It was to my surprise and delight that you included *Gargoyles*. Whenever I mention this title to someone, even other horror fans my own age, I'm usually met with either a blank stare, or a "do you mean the Disney cartoon?"

No, I mean the kick-ass horror film with the eternally cool Cornell Wilde and babelicious Jennifer Salt. Leave it to *HorrorHound* to be the only magazine I've ever seen even mention that movie. Love you guys! Keep up the great work!

Tom "Creature Features" Pinsonneault
(Atlanta, Georgia)

Oops: There was a clerical error in last issue's *Chilling Thrillers* article. In *What Ever Happened to Baby Jane*, our write-up reversed the roles of Bette Davis and Joan Crawford.

• The HorrorHound Staff •

Publisher

JEREMY SHELDON

Editor-in-Chief

NATHAN HANNEMAN

Managing Editor

AARON CROWELL

Writers

ERIC AUSTIN, SEAN CLARK,
JESSICA DWYER, JASON
HIGNITE, JON TUTTLE, DAVID
KOSANKE, NATE MILLINER,
MATT MOORE, KENNETH
NELSON, ERIC NEWELL,
MIKE WASION

Copy Editors

JESSICA HANNEMAN,
AARON CHRISTENSEN

Artists

TRAVIS FALLIGANT, NATE
MILLINER, PUTRID, JEFF
REENER, JOEL ROBINSON

Advertising

GARY SHELDON
garysh@horrorthound.com

Contributors

ROBERT ARAGON, HEIDI
BRIDGES, MATT CARL, MARK CHEN,
GREG CHICK, DANIEL HORNE,
JILL DORTHEIMER, DANNY
FULCE, DEB GILMORE, DAMIEN
GLONEK, MICHAEL OMAT, SCOTT
NETTICH, SCOTT NEUMYER,
ASHLEY TOWELL, MARIE
RAUBERCHER, MELISSA ROWLEY,
JASON W. SHEPARD, ROBERT
SLENDORN, ROBERT TAYLOR,
JOE WALLACE, the crew at DARK
CARNIVAL and NOTPL, and every
one else who helped, but were
unable to be named here.

*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

Please send all content and article ideas "attention: HorrorHound Editorial." Please note that while we accept out-of-house ideas for future content, by utilizing such ideas, we at HorrorHound are in no way responsible for compensation for said submission, outside of credit and sample issues featuring used content, unless a special agreement is determined prior to the submission. All submissions will be kept, unless a self-addressed stamped envelope is enclosed with instructions. For more information or questions regarding this, please contact us via our official Web site at www.horrorthound.com.

HorrorHound © Copyright 2011

No part of this magazine can be reproduced without written consent from the publisher and/or the copyright owners. All images are copyrighted to their respective owners. For subscription information, please visit www.horrorthound.com. Advertising rates can be viewed online, or by contacting us directly for a press kit via e-mail at ads@horrorthound.com, or by sending a written request to the address provided above.

Printed in the U.S.A.

TOM SAVINI'S

Special Make-Up Effects Program

AT DOUGLAS EDUCATION CENTER

This program covers all disciplines of special make-up effects:

- | | | |
|----------------|---------------------|---------------------------|
| Sculpting | Cosmetic Make-Up | Appliance Prosthetics |
| Anatomy | Creature Design | Airbrushing Techniques |
| Life Casting | Mold Making | Hair & Beards Application |
| Eyes and Teeth | Character Make-Up | |
| Animatronics | Painting Techniques | |



- Killing Zoe
- Invasion USA
- Martin
- Red Scorpion
- Trauma
- Two Evil Eyes
- Maniac
- Tales From the Darkside

attitude is "This is school?"...
 they are having so much fun
 their dreams come true
 using monsters and make-up effects...
 plus... **THEY GET A DEGREE!**

Tom Savini

Daran Holt
3rd Semester

KNB EFX Group Mentors Next Generation

Greg Nicotero and Howard Berger regularly visit Douglas Education Center to provide industry insight, critique 4th semester student portfolios and perform seminars on make-up trends and techniques. This networking opportunity gives students a competitive edge when preparing for their careers.

"It's good to come to the school and see what the future of make-up effects holds for our industry - We know at some point we have to pass the baton on to them!"
 - Howard Berger



KNB
 offers talent-based
SCHOLARSHIP
www.dec.edu
 for details



Christian Knox



Jamrod James



Eric Zapata



Shannon Butts

See our online student gallery at: www.dec.edu

DOUGLAS
 Education Center

130 Seventh Street • Monessen, PA 15062

1.800.413.6013

dec.edu

Housing is available through BOSS Development
 Financial aid is available to those who qualify. "16-month Associate in Specialized Business Degree Program.
 Tom Savini will award a "Certificate of Excellence" to those graduates with exceptional portfolios!
 THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.

Chromeskull Returns: LAID TO REST II

by Aaron Crowell

Jaded in this age of the Internet, HorrorHounds tend to hold much higher standards nowadays to the film and horror industry, making it riskier for film studios to launch new potential franchises. This has created

a bit of a lull in the creation of new horror icons over the past 10 years, outside of Saw's Jigsaw (aka John Kramer).

However, slasher has been picking up steam as of late, with films like *Laid to Rest*, *Hatchet* and the upcoming *Scream* relaunch helping revive the once-dominant subgenre.

Thanks to this recent interest in the "body-count" film, icons such as Victor Crowley and Leslie Vernon have become favorites with HorrorHounds. And *Laid to Rest's* Chromeskull is another perfect example of this new-school horror slasher that has been taking the horror film by storm. The fact that the majority of these new slashers didn't

even receive respectable theatrical releases says all the more about their impact on the industry.

Laid to Rest was released direct-to-DVD in April of 2009, introducing the world to Chromeskull. The story follows a girl who wakes up in a coffin, suffering amnesia (and is referred to in the film as Princess), she tries to call for help, but is soon confronted by Chromeskull – a sadistic killer who films his murders via a camera on his shoulder. At a staggering 6'7" he hunts Princess with two custom knives that are used to great and gruesome effect on the surrounding cast. Fans of the *Last House on the Left* homage, *Chaos*, will instantly recognize Kevin Cage, who delivers a memorable performance as Tucker, a truck driver who offers Princess help, only to find himself sucked into this game of cat and mouse with this twisted chrome-masked killer. Our heroine does get away, but not before wounding our slasher, leaving him for dead. ...

For *Laid to Rest II*, currently scheduled for a Halloween 2011 release, Chromeskull (barely surviving the last film) continues where he left off, creating a path of terror and destruction.

Chromeskull: Laid to Rest II stars Danielle Harris (*Halloween*), Camille Jumeille (*Psycho Beach Party*), Brian Austin Green (*Beverly Hills 90210*), Thomas Dekker (*The Sarah Connor Chronicles*), Owain Yeoman (*Troy*), Jonathon Schaech (*Prom Night*), Mimi Michaels (*Meteor*), Brett Wagner (*The Crazies*) and Chris Camel (*My Bloody Valentine*).



Killer Relationships: The Origins of the Kill Crew • by Brett Wagner & Chris Camel

Chris Camel is writing his slant on the subject and this is mine. I have been acting for almost 20 years in Hollywood, and it's had its ups and downs for sure. Being the guy I am, I like to help out people when I can, but in this business you run into some real idiots who don't care about anyone else. That's fine, you learn real quick that most people are out for themselves, and that's just the way they get by. No BIGGIE. But once in awhile you meet some folks who are genuinely good people who you enjoy working with and hanging out with and having a tasty beverage after work on the set with ... I was lucky enough to work on the George Romero remake of *The Crazies* last year where I met a very talented stunt guy and actor Chris Camel. Right off the bat, we hit it off. He was not the typical type who only cared about his job, and getting his overtime, and getting back to the hotel. He really enjoyed being in a horror movie and the people he was working with. I knew right away we were going to be friends forever. Not like Paris Hilton and her BFFs. But we were, within hours, talking about what movies we were both going to be working on in the future and how we could get each other on them. So cool. We were also lucky enough to be working with Robert Hall, owner of Almost Human, one of the premier makeup and FX houses in the business today. I met Robert doing a small part on *Angel* years ago. Robert and myself clicked because we both love the horror business. I thought I knew a lot about horror movies until I met the master: Hall. A few years later Robert called me and said *Angel* had a character called Boh'dar The Demon, and when he designed the creature, he told the producers I was the guy to play him. I was so stoked that a guy who I respected in the biz of horror told the higher-ups I was the actor for this character. Later on Robert suggested my name for a truck-driver part on *Buffy* as well. Flashforward to *The Crazies*. I had no idea that when I went in for the audition with John Papsidera, who cast *The Crazies*, that Robert Hall was doing the makeup and FX on the movie. I brought in a magazine from the UK that showed me in my Boh'dar makeup and told Papsidera I was comfortable in heavy makeup for creature or infected work. That week when I found out I got the part as Jesse in the movie, I called Robert Hall ... "Guess what I just booked?" and he said, "Guess what I'm already working on." Working with a friend on a movie makes all the long hours in the make-

up chair and on the set beating up the lead actors all worth it. (And how about Robert also making sure the folks at a certain other horror magazine go to see my creepy scary Jesse character which eventually got me the cover – I'm just saying.) Flashforward to the end of 2010, Robert Hall is casting for his newest movie *Laid to Rest II*. He calls me up and says, "I wrote a part for you and we also got a part for Chris Camel." The killer relationships just kept rolling on. Not only was *Laid to Rest II* great for me and Chris to be a part of, but this is one sick movie with a HUGE CAST (a who's who in the horror biz). Nick Principe, who is the towering Chromeskull in the first instalment of *Laid to Rest* and back again for *Laid to Rest II*, is a great guy that we became quick friends with as well. What a unique killer and a great guy who really enjoys playing the bad ass in this movie. Between Robert Hall, Nick Principe, Chris Camel, and myself someone came up with a name for us all – "The Kill Crew." I'm sure with our "Killer" relationships as strong as ever, you will hopefully be seeing the Kill Crew for many years to come in the wild wacky world of gore ... What's next? Only Satan knows for sure, but I know the friends that I have made in this biz are here for good.

~ Brett Wagner



Brett Wagner and Chris Camel on the set of *Laid to Rest II*

I am just a wannabe writer, not a real writer. At the *HorrorHound* convention in Cincinnati (November, 2010), Aaron Crowell, through a jovial conversation with Brett Wagner and I, recruited us to formulate an article regarding Rob Hall and Almost Human FX (his shop, located in Los Angeles, California).

It just so happened that Brett and I were currently working on *Laid to Rest II*, a new film by Rob Hall. Let me tell you, this man is a rock star – he is young and has balls the size of bowling balls while churning out the quality of work that he does. I say this because he takes chances with his top-notch shop, and the people he hires. There are not very many people that have the guts to write, direct and produce their own film and which is exactly what Rob has done with the second part of his latest endeavor: *Laid to Rest II*.

Brett and I have acting roles in this film and we are both after (i.e., trying to arrest) the star of the film, Chromeskull. If I had my druthers, I'd rather be the killer! But in this case, the actor behind the mask is a 6'7" monster of a man named Nick Principe – a super cool guy and a great sport (he has to be to wear that uncomfortable mask). And he is a member of the "Kill Crew," as are Brett and myself!



When Rob and I met on *The Crazies*, I was told to go to this location, Almost Human, to have some makeup tests done on my face and body. At this time, I was not yet on the payroll, nor was I positive that I would be leaving for Georgia to start as the stunt coordinator – it was still all up in the air. As I got to the shop, I feel an immediate buzz about the place. I didn't know why, but as it turned out, it was about me. I played the role of the Miner in *My Bloody Valentine*, and I guess a place like Almost Human has some built-in horror fans. I had never appeared at a convention, and *My Bloody Valentine* had only been out for about a month, and I had no idea that people were fans of the work that I did in that film; Almost Human let me know that I had fans ... and Eric Pom and his makeup crew began their work. Along with Pom came a guy, with some notoriety from *Friday the 13th*, named Chris Gallaher. They began the tests on me; prosthetics, life casting and claustrophobia that is hard to describe. Pom and Chris calmly talked me through the process and I came out on the other side safe and sound!

Breck Eisner, the director, came in to approve of the different levels of "Crazy," and it was game-on to leave for Perry, Georgia. Rob was already packed and ready to go, and before we knew it, it was time to get busy on a

huge horror film. The locations were reviewed, choreography established, but my confidence in the Hunter/Tim Olyphant fight was giving me fits and lost nights of sleep because the stunt double for this guy Brett Wagner (who I had not met yet) was not giving me any confidence that this was going to be the fight scene that I had in my mind! Finally, Brett gets to the set and we walk him slowly through the choreography, and in an instant, I realized that this fight was going to be awesome and that I needed to get to know this guy better. The way he approached this fight looked like the way an old pro boxer would enter a ring and you just know the guy has chops! It turns out Brett is an ex-pro wrestler. He killed it which made me relax, and we pulled off a real down and dirty fight. As we all know, the fight came out great, and the makeup that Rob and his crew, including Toby Sells applied to Brett and the other Hunters, was just outstanding. They were actually photogenic madmen. The drinks after work and the strip clubs are another article and maybe to be discussed at another time!!!

So out to 2010, the premiere for *The Crazies*, and the film ends up doing very well and we all live happily ever after ... until Rob comes up with *Laid to Rest II* and we all are back at it again. This Chromeskull character that Rob has created is a fresh look at horror! Done by a fan of horror and supported by a cast and crew of HorrorHounds ... looks like a winner to me!

– Chris Carmel



The Kill Crew (left to right) Chris Carmel, Nick Principe, Robert Hall and Brett Wagner.

Modern Slashers:

Laid to Rest ushered in the era of Chromeskull – but he is not the only "modern slasher" of note! Shown here are *HorrorHound's* picks for the five greatest slashers of the past five years – Victor Crowley of *Hatchet* fame (played by Kane Hodder), Leslie Vernon of *Behind the Mask* (Nathan Basell), the killer trio from *The Strangers* (Kip Weeks, Laura Margolis and Gemma Ward), Babyface from *The Hills Run Red* (Danko Jordanov) and *Laid to Rest's* Chromeskull (Nick Principe).



Fun Fact: Some other interesting slashers released over the past five years include *The Tripper*, *The Collector*, *Seed*, *Midnight Movie*, *Amusement* and *Cornered*.

FRIGHT RAGS

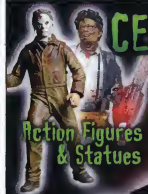
HIGH QUALITY, ORIGINAL HORROR SHIRTS!



GET 10% OFF YOUR NEXT ORDER!*

Just enter coupon code **HH0111** at checkout to activate the discount. Offer ends 02.28.11!

WWW.FRIGHT-RAGS.COM

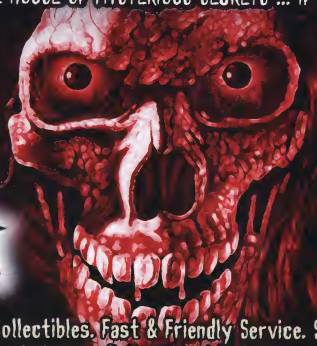


Action Figures
& Statues

THE HOUSE OF
MYSTERIOUS
SECRETS

CELEBRATING FIVE YEARS OF HORROR!

ENTER THE HOUSE OF MYSTERIOUS SECRETS ... IF YOU DARE!



Shirts & Clothing

DVDs

And So Much More!

Specializing in Horror Collectibles. Fast & Friendly Service. Secure Online Ordering.
Visit our Site for the best in Horror Collectibles! Updates with new stock every week!

www.houseofmysterioussecrets.com

INDIE SPOTLIGHT IN REVIEW

By Jason Nitgite

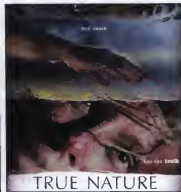


Werewolf Fever

If you are a fan of classic 1950s/1960s drive-in horror movies, *Werewolf Fever* is for you. Shot on-location at a vintage drive-up burger stand in Renfrew, Ontario, Canada, filmmaker Brian Singleton does a great job of mixing witty, campy humor with genuinely fun horror ... and plenty of great gore. In a neo-grindhouse style, the film delivers a gritty, irreverent performance from a cast of mostly fledgling actors. "Whether it was hairy little creatures from space that crash landed into a farmer's field or a deformed twin in a basket, monster movies always made an impression on me, so naturally, I had to try my hand at a monster movie of my own and I've always had a particular fascination with werewolves, both on screen and off," said Brian in a recent interview.

Werewolf Fever takes place at the Kingburger Drive-In, where "the food is fast, the service is sexy, and the price is right." On this particular night, things begin to spiral out of control when the curmudgeon boss (Odi) leaves the night-shift employees to wait for the delivery driver, Donny. On his way back to the Kingburger, Donny is attacked by a ferocious beast. In the light of a full moon, Donny transforms into a blood-thirsty creature of the night and heads back to Kingburger! Now, the staff is in a battle for survival against this one-of-a-kind beast! "It's babes, brawn and burgers versus fur, fangs and fury in this action-packed thriller!" jumped and laughed out loud ... often at the same time.

Starring Heather Duthie, Megan Fortie, Mark Singleton, Kevin Norris, Ian Lloyd, Mark Cormeyea, Miles Finlayson, and Richard Glasgow; you can find out more about *Werewolf Fever* at their official Web site: www.werewolf fever.com.



True Nature

Your 18-year-old daughter has been missing after she doesn't return from her nightly run ... over a year ago. Then, one night, she suddenly comes home. Covered in mud and blood, she has no recollection of what happened or where she has been. Her return home is joyful, but somber. And she seems to have brought something home with her – a darkness has consumed Marianne from her year-long ordeal. And, it may be wooing her back.

True Nature has many things going for it. It is one of the most beautifully shot independent films that I have seen in a very long time. Being one of the first independent films in the world to use RED digital cinema cameras definitely helped (Fatcat Filmworks had access to RED cameras #15 and #16 ... two of the earlier RED cameras produced). The cinematic quality of *True Nature* is exemplary. It is easy to quickly forget that you are not watching a mainstream, Hollywood film.

The performances of the actors are exceptional. Marianne Porter, plays the daughter (Marianne), will earn her Screen Actors Guild card for *True Nature*. The rest of the cast includes the mother (Becky), portrayed by Carolyn McCormick (police psychiatrist Elizabeth Olivett in *Law & Order*), Reg Land, David Darlow, John Woodruff, Marc Pitman, Michael Accardo and Kevin Kelly.

Directed by Patrick Steele, *True Nature* is definitely a "slow-burn." It's Kubrick-esque in its dark and determined development of the characters. However, though the pace of the film is slow, there are specific moments throughout *True Nature* that will leave you with your jaw in your lap, wondering what just happened. Keep an eye on this film at www.true naturethefilm.com.

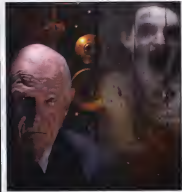


Slices of Life

Anthologies seem to be becoming more prevalent in the indie horror scene. And though there are some real stinkers out there ... there is some great stuff too. *Slices of Life* is a perfect example. This film tells three separate stories about differing aspects (or "slices") of life ... these being Work Life, Home Life and Sex Life. The three stories are introduced by a young woman who brings each story to life by reviewing sketches in each of three books. She can tell no one about what she is seeing, because once she finishes each book, they disappear.

The stories begin with *W.O.R.M.* (Work Life), the story of a zombie outbreak from a computer virus. In this business office ... things quickly go from "hopeless" to hell! As with every short in *"Slices"*, this entry has some grade-A gratuitous gore. The second segment, *Amber Alert* (Home Life), focuses on a series of abductions of young girls from a local park. A young pregnant woman begins to see the angry spirits of the missing girls, one of which seems unusually attracted to the woman's unborn child. *Amber Alert* is the most serious of the three shorts. *Slices* culminates in a gut-wrenching gore-fest. *Pink Snapper* (Sex Life) is the story of a brother and sister fleeing the sexual and violent advances of their uncle. They happen upon a house that can only be described as *Teeth-meets-Night of the Creeps-meets-Alien*. Copious blood and a disturbing plot will leave you needing a shower.

Slices of Life features stand-out performances by Marv Blauevit, Deneen Melody, Toya Turner and genre sensation Alan Rowe Kelly. For information on this title, visit www.slicesoffilmmovie.com.



Maxwell Stein

An aged once-famous director gets one last chance to prove himself as one of the great horror directors in the golden age of Hollywood. His film, *The Tomb of Doom*, must be finished on time and on budget. He catches a break when he finds an antique film camera in a junk shop. However, the camera brings an additional cast member via a ghost that appears to inhabit the lens. Anyone who is caught in the lens with the ghost meets a horrifying, yet mysterious, fate.

In an effort to maximize the budget and time, Maxwell decides to direct and operate the camera, meaning he is the only one who can see the ghost. The brilliance of the imagery captured on celluloid drives *Maxwell* further. Will anyone survive this charming elderly man and his vicious, blood-thirsty camera? You want to watch this one and find out for yourself.

Maxwell Stein, black and white and set in the 1940s, captures a true old-style filmmaking charm. The dialogue, the costumes, the hair styles, the cars ... everything truly gives a timeless feel. And though "Maxwell's" leading man falls a bit short of Clark Gable, the leading actress definitely brings an Elizabeth Taylor quality to the film. Maxwell, played by 89-year old Jules Watzich, a retired engineer, plays a charming character you genuinely want to root for ... even if it means everyone else must die!

Maxwell Stein is the first feature-length effort from Fourth Planet Films. Made on a budget of less than \$10,000, it is a perfect example of what great independent filmmaking can be when it is in the hands of brilliant filmmakers. So, if you are a fan of *Twilight Zone* and *Hitchcock*, pick up a copy of *Maxwell Stein* – available at www.fourthplanetfilms.com.

50 Years of Vengeance

by Aaron Crowell

Exploitation cinema and its subgenres – nunsplotation, nazisploitation and explotation, for obvious reasons, sway the male demographic more so than the female. But there is one fragment of the genre which seems to hold interest from both sexes – the rape/revenge film. First emerging in the 1960s, and reaching their zenith in the 1970s, these powerful stories remain persistent in cinema to this day with new remakes (*Last House on the Left*) of the classics being produced as well as throw-back pictures (such as *Sweet Karma*). In all of these films, the female protagonist is a victim of a vicious, brutal sexual assault, in some instances by a group. The attack leaves her on the verge of death, or worse. Those who survive vow to seek revenge and for those who do not, vengeance is exacted by a family member or loved

one. Some look to the legal system to give them their justice, and others make the justice happen themselves – a collecting “an eye for an eye and a tooth for a tooth.” In honor of the upcoming release of the remake and original *I Spit on Your Grave* – the most notorious of these films, we are presenting a brief highlight of the rape/revenge classics for new and old fans of the genre to check out.

1960 • *The Virgin Spring*

This Swedish film was the basis for Wes Craven's *Last House on the Left*.

1971 • *Hannie Caulder*

Raquel Welch stars in this western revenge classic, as Hannie becomes a gunfighter and hunts down the three men who killed her husband and raped her.

1972 • *Last House on the Left*

Wes Craven's first and most powerful film often regarded as the nastiest numero uno of the rape/revenge subgenre.

1972 • *Deliverance*

Burt Reynolds avenges Ned Beatty's butt-hole against a group of backwoods rednecks in this John Boorman classic said to have “startled it all.”

1974 • *Act of Vengeance (aka Rape Squad)*

A group of women are all violated by a hockey-masked maniac as they soon band together to hunt him down and make him pay.

1974 • *Thriller (aka They Call Her One Eye)*

This violent Swedish film gave rise to the strong female avenger packing heat and remains the best and most copied title on this list.

1975 • *The Old Gun*

Nazi SS take control of a French village where a peaceful man's daughter is executed and his wife is raped and burned alive ... guess what comes next.

1975 • *Forced Entry*

The less-pornographic



I SPIT ON YOUR GRAVE ... Again!

From Original to Remake by Aaron Crowell

Often referenced as the worst movie ever made by film critic Roger Ebert (which in the world of exploitation cinema is the highest recommendation a picture can receive), *I Spit on Your Grave* was cemented as an instant cult classic. Writer/director Meir Zarchi's film was controversial to say the least featuring a rape scene unparalleled in its vulgarity and depravity – banned from several countries around the world and branded a Video Nasty in the UK. Star Camille Keaton admits that the controversy did not hurt nor help her career. To this day it remains its grimy disposition in cinema. Originally produced in 1978 and receiving a limited theatrical release under the name *Day of the Woman and The Rape and Revenge of Jennifer Hills*, before moving on to wider release in 1980 thanks to the Jerry Gross Organization, where it received its new name: *I Spit on Your Grave*.

It is now over 30 years later and time for the dreaded modern face lift. No need to fear though, as this revamp comes with Zarchi's blessing and involvement as the executive producer. Last year we saw the Wes Craven-produced remake of the grand-daddy of all gritty rape/revenge titles, *Last House on the Left* to wide release and a respectable box office return of over \$30 million – not bad for a film thought impossible to remake. While it was met with mixed reviews it was clear the time was right to reintroduce Jennifer Hill to a new generation of HorrorHounds. Does director Steven R. Monroe deliver the goods? Read our interview with him and judge for yourself – and remember, revenge is a dish best served cold.

HorrorHound: How did remaking such a popular and extreme exploitation classic come to pass?

Steven Monroe: Paul Hertzberg and Lisa Hansen at Cinetel acquired the rights for the remake from Meir Zarchi. I found out shortly after, and for the next year, I lobbied myself for the job. As Lisa tells it, I was the only one they really ever considered. After the first draft was finished – I was on the job.

HH: Was your intention to simply remake the original film, or re-imagine it (to some degree)?

SM: Remake only – with the intent of filling a few holes that were in the original storyline, changing just a few things. But the original is very much intact in this remake. Lisa, Paul, nor myself saw any reason to re-imagine the film ... and besides that, I really have a problem with the whole re-imagine mentality, if you are going to totally re-imagine a film, make a different



film. Don't just use the title for marketing reasons and do something totally different.

HH: The original film's writer/director, Meir Zarchi, acted as executive producer – which is rare with remakes in today's market. Tell us a little about this collaboration.

SM: We all felt it would be a benefit to have him involved for many reasons. The deal for him to exec. produce came to be way before I was on the film, but I was very happy when I found out. It was great to hear his thoughts and know that he was happy with the film. To have his blessing and input was very important to all of us involved

HH: Due to the graphic nature of the original film, were there any hard decisions that needed to be made regarding the remake?

SM: The decisions were to be as true and graphic and disturbing as the subject matter called for, and of course, in this day and age, the revenge would have to be amped up. Yes, in the original the revenge was quite quick and just a small portion of the film, but not in the remake – that is for sure. The rape scenes we felt had to be just as graphic and disturbing as the original, because rape is just that. The rape is not quite as long as the original, but it's just as disturbing, and I wanted a completely different shooting style to the original – especially for the rape scenes.

HH: Can you tell us the story of the one-sheet poster? It is an amazing homage to the original – whose idea was it?

SM: Well, you think it is amazing. I can't tell you how much crap we took for that poster. It was a very polarized reaction. Either



remake of the 42nd Street trash classic, stars Tanya Roberts and Nancy Allen.

1975 • *The Night Train Murders*

Aldo Lado's film is one of the few to be considered more depraved than *Last House on the Left*.

1976 • *Death Weekend*

Canadian director William Fruet delivers his thrilling horror movie take on this deviant subgenre.

1976 • *Lipstick*

A young Chris Sarandon brutally rapes a fashion model, goes to trial, is freed, and rapes her little sister before vengeance is finally served.

1977 • *Hitch-Hike (aka The Naked Prey)*

Spaghetti-western star Franco Nero and French sexpot Corinne Clery star with David Hess in this gritty, violent, Italian road movie.

1977 • *Fight for Your Life*

Blaxploitation-meets-rape/revenge in this racially-tense classic that stars a young William Sanderson.

1977 • *Tomcats (aka Avenged, aka Deadbeat)*

Four men on a rape/murder spree are arrested, then released, only to be picked off by one of the their victim's brother.



people got it because of the original and loved it, or people went nuts, calling us every name in the book for it. The idea was from the Anchor Bay marketing department, of course, but we all had agreed that there should be at least one homage poster design, and that is the one that ultimately made it the whole way to the theaters. Funny, you know there were people that were so pissed off that the first poster was not an homage poster and called it lame and stupid and that it was done to try and lure in the Saturday afternoon matinee crowd (which is a joke, because who the hell from that crowd is going to an unrated horror film called *I Spit on Your Grave*?), so the homage poster comes out because of that reaction, and then you have all these people calling that one lame because we didn't think outside of the original. ...

HH: Where you happy with the effects and death scenes that Jason and Autonomous FX delivered?

SM: Yes – very happy. Jason and his team were awesome. We had a very limited budget even for MUFX and also a very tight schedule, and Jason just dove in, dealt with it and delivered great work. I love working with people like Jason who just go for it no matter what the obstacles. The eyelid scene gets people screaming and squirming every single time and we actually only really got one take at it.

HH: Was it important to have practical effects and not CGI?

SM: It was, right off the bat, on the top of my list – we had to keep this "old school," so to speak. It was all practical MUFX except for the crows in the movie, and that was just because



1977 • *Rapel 13th Hour*

A shocking mean-spirited Japanese film where rape takes the form of karmic revenge.

1978 • *Last House on the Beach*

Sister Cristina must renounce her teachings to dispatch bloody payback on thugs who assault her girls.

1978 • *I Spit on Your Grave*

This film became a key target of Siskel and Ebert's campaign against films featuring women in danger.

1979 • *Estupro*

José Mojca Marins (Colfin Joe) writes and directs this Brazilian rape/revenge tale.



Blu-Ray News

Anchor Bay will be releasing both original and remake of *I Spit on Your Grave* onto DVD/Blu-ray on February 8, 2011. Bonus features on the unrated remake include a commentary, an in-depth behind-the-scenes featurette, trailers, deleted scenes and more. The original 1978 film's Blu-ray features an all-new high-def transfer and an all-new interview with writer/producer/director Meir Zarchi about the making of this infamous cinematic landmark and its legacy's impact on the past three decades.

urally beautiful and Jennifer is too. She had some concerns, but everything was carefully talked through before it was done, then she was 100-percent on board and did everything needed of her – and then some.

I Spit on Your FX:

Jason Collins of Autonomous FX recently commented on the work his did for the remake of *I Spit on your Grave*.

"As far as rape/revenge films are concerned, it turned out really good. We had reservations about doing it, and it ended up being done as well as we could do it. I was really pleased by the way it came out. Our effects are horrible – in a good way.

They are gorier, but you know what they are? They're clean, and we all have problems with – fingernails, eyelids, teeth ... things that gross us out on a daily basis when things happen to them, and that's why those effects work so well. We can associate with them. There are a couple deaths where we are like, "Holy shit! That's pretty gross." But for the most part we are like, "Oh my god – not the eyelids!" ... stuff like that."



1980 • *Mother's Day*

Troma President, Lloyd Kaufman's brother, Charles' sleazy rape revenge classic is often confused as a slasher.

1980 • *House on the Edge of the Park*

The last film in the unofficial rape/revenge trilogy of movies to feature subgenre star David Hess.

1981 • *Mad Foxes*

A Spanish film about a man seeking vengeance on a biker gang who defied his girl and murdered his parents.

we could not afford to train, ship and pay for what real crowds would cost. So LUX VFX came in and said, "we'll do it for you." They did a great job, it's a very hard effect to pull off.

HH: Was it difficult to cast the female lead for the film, Sarah Butler, as Jennifer, and did she have concerns regarding the rape scene?

SM: No, it was very easy. I knew Sarah was the one seconds into her audition – and hers was one of the first I watched. She had a great innocence and a great strength to her, which I felt was key for Jennifer. Also, Sarah is totally nat-



1981 • *Ms. 45*

The only thing worse than being raped, is being raped twice in one night – but it will never happen again!

1984 • *Savage Streets*

Linda Blair seeks vengeance for her handicapped sister's rape and the murder of her best friend by literally hunting down those responsible.

friend by literally hunting down those responsible.

1985 • *Silip*

A surreal Philippine exploitation film with horror aspects – only recommended for those with strong stomachs.

1986 • *The Ladies Club*

Rape victims, including a police woman, form a secret club that abducts and castrates repeat rapists.

1987 • *Rolling Vengeance*

When rednecks kill his family and rape his girl, Joey builds a monster truck out of junked vehicles to enforce revenge.

1991 • *Steel and Lace*

When a rape victim commits suicide after the release of her attacker, her scientist brother rebuilds her as a vengeful cyborg.

1993 • *Savage Vengeance*

An unofficial sequel to the original *I Spit on Your Grave*, even stars Camille Keaton as Jennifer.

2000 • *Rape Me (aka Baise-Moi)*

A pair of demoralized women, both recently raped, exact vengeance on an uncaring society, in this nihilist road movie set in France.

2000 • *Vulgar*

Brian O'Halloran (*Clerks*) stars as a clown-for-hire who makes the worst house call of his life.

2000 • *Scrapbook*

One of the most unapologetically shocking indie rape/revenge films of the decade.

2002 • *Irreversible*

The most artistic, brutal and transcendent scenes of rape and revenge caught on celluloid, from French filmmaker Gaspar Noé.

2005 • *Bad Reputation*

When Michelle is wrongly branded as the school slut, she endures a vicious gang rape as she embraces her negative stigma to get revenge.

2008 • *I'll Die Alone*

Set in the remote outback of the La Plata region of Spain, a group of women are intent on pursuing their sexual attackers to the bitter end.

2009 • *Sweet Karma*

This Canadian film follows a mute Russian girl who infiltrates the Toronto underground sex trade to avenge her sister.

2009 • *Run! Bitch Run!*

Catherine and Rebecca, two Catholic-school girls, knock on the wrong door while selling bottles one day.

2010 • *A Serbian Film*

A down-and-out porn star agrees to be in a "art film" only to discover it's far more disturbing than anything he (or the viewer) could ever imagine.





UGLY AMERICANS!

by Jessica Dwyer

The Best-Kept Secret On Television!



Have you ever felt like your roommate could be a zombie? Or perhaps thought your boss was spawned right out of the pit of hell? Or that your girlfriend was possessed by a demon because you were terrified that she was going to rip out your larynx and shove it somewhere it didn't belong? OK, that last one was a little extreme ... or maybe

not if you are a character in the entertaining animated series *Ugly Americans*.

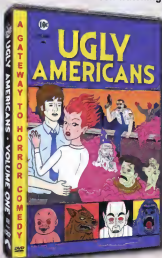
Comedy Central's hit series has been picked up for a full second season after a partial first-season run. The series tells the story of a bleeding-heart social worker named Mark Lilly, who works for the Department of Integration. But instead of your normal batch of immigrants, he's dealing with creatures, curses, demons and monsters.

Mark doesn't let the differences between himself and his case subjects get in the way though. Even at great risk to himself, Mark does his best to do right by even the slimiest or horrific looking of his clients. However, Mark does not leave all of this wisk at the office, as he lives with a zombie named Randall. Randall chose to be a zombie in a moment of bad decision-making while trying to score with a girl. ... Randall makes a lot of bad decisions.

But Mark's iffy safety is further endangered by his boss, Callie, with whom he is also having an on-again, off-again relationship. Callie is Mark's supervisor and she also happens to be half-demon. This makes things interesting, to put it mildly.

These are just some of the characters you'll meet in *Ugly Americans*. The series was created by Devin Clark - who also provides voice work on the show, as well as pulling double duty as producer and lead designer. Devin is a big horror fan and it shows in the series. One of his favorite all-time horror films is John Carpenter's *The Thing*, which isn't surprising once you see some of the monsters he's created himself.

What makes *Ugly Americans* interesting (besides the fact that it's packed full of homages to classic and modern horror) is that there's a lot of heart on display, and each episode has a message of hope. Even with the grossest aspects and some over-the-top dialogue, there's still a positive outlook from the idealistic Mark in his quest to help these various creatures try to find where they belong in the world. Devin recently took the time to talk to us about the series and what helped to inspire these weird visions:



HorrorHound: We are just now finding out about this show - I wish I'd been watching from the beginning. It's hilarious.

Devin Clark: It just takes a while for any new show to get the word out, so I'm not surprised that you guys are just discovering it.

HH: You recently was picked up for a second season, correct?

DC: Yes, we're officially green lit for a second-season production. We actually already started recording a couple of the episodes and we're going to start doing design for the animation ... so we're kicking it off.

I think we're going to be behind *Futurama* this time instead of *South Park*, and I think we're going to be back on in July. It takes a while, but we're coming back.

HH: So how do you feel as a creator about these sectioned-out seasons that it seems so many networks are going for nowadays? Seven episodes here and twelve episodes there? How hard is it to work with such a finite

segment of time to get your show out there?



DC: Obviously, it's extremely frustrating. I think networks are becoming more and more wary of investing time and money into new TV shows. I mean, it's hard, especially for shows like *Ugly Americans* which is animated.

Animated shows have massive amounts of people working on them. And to get that machine up and working and to get all those pieces in place, the right team in place - takes a lot of time. When they're only pulling the trigger on six or seven episodes at a time, you're reinventing the wheel every time they do it. You have to hire new people and put the production model in place.

Yeah, if we could have it a different way, sure ... I mean, if they were like, "We like these first couple of episodes! You're on for two more seasons. Figure out how to make that work." Unfortunately, it's not the way it works anymore. It's very piecemeal. I mean, they'd even green light certain parts of our production ... like "Write more scripts, but we're not even sure if we'll produce them yet." Yeah, it's pretty crazy.

HH: What inspired you to come up with the show? There's obviously a love of horror movies from all the nods and homages that are in every episode. And the concept is such a neat idea.

DC: Initially it was born out of just being a compulsive artist. I was working another job just doing freelance design work for networks. During my commute, I was always killing time doodling in my sketchbook waiting for the subway. So



I got into the habit of taking my piece of paper and breaking it into eight panels and filling each panel with a different type of creature from one genre, or species, or whatever.

More than anything it was just an excuse to do crazy character designs. And I love all those bizarre creations that came out of EC Comics or horror. I grew up reading comics since I could pick them up. I love sci-fi. I love horror and I love coming up with weird character designs.

So I'd put these eight zombies on a page and have them say ridiculous stuff. The thing that gets me the most excited about horror and certain kinds of comedy is conceptualizing it within the real. The movies that get me the most excited are the kind that are set in a totally real and normal environment. And then throwing in your little bit of comedy, or horror, or whatever, because it becomes so much more jarring.

The premise of the show being a totally normal world where we coexist with these totally bizarre creatures was really exciting for me. Having endless potential for humor and weirdness ... that's kind of where it's born out of.

HH: The vampire episode with the *Twilight* references – that was brilliant.

DC: The one advantage of having so much media geared towards the horror genre, it gives us so much stuff to poke fun at. We just have a lot of stuff that's right in people's faces and they'll know what we're talking about. That's kind of unusual in horror; it used to be such a fringe genre. It's coming more and more into the mainstream.

HH: What I like about your show is that you work in little things that no one but a real horror fan would notice. Like one of the vampires in the *Twilight* episode was the character in *Vamp*.

DC: Yeah, Grace Jones. ...

HH: Exactly, I was pointing and saying, "Oh my gawd, it's Grace Jones!" Another one I noticed was Callie's mother – it's Rosemary from *Rosemary's Baby*.

DC: You will never get me on the record admitting to that, but there may be some similarities there.



Yeah, of course, I think a lot of the people involved on the show are real lovers of horror, myself included. I'm in charge, so one of my major responsibilities on the show is the character design. The things that get me psyched when I'm watching, be it animated or live action, are those little references that only true fans and devotees will pick up on. So that's what I love sticking in the show. I love sticking in a little background gag, or a little joke that only people who love H.P. Lovecraft will know.

HH: So what is the most bizarre creature that you've created for the show?

DC: It's funny, some of these designs were born out of total throwaway side characters. One thing is when I'm trying to come up with a creature, I like to turn it on its head. Rather than having a mermaid where it has a human top and a fish bottom, I'm like ... you gotta flip it, so you have a fish top and human legs because it's even more bizarre. It's a weird-looking creature.

We had another one that was a Manbird. He had bird wings and bird head with a human body. And one thing we're always looking for a source of humor is how these creatures are assimilating into human society. I thought it would be a funny gag if the Manbird decided to fit in, wearing socks and shoes, but completely ignoring the fact that he was pantsless. And his totally shabby naked human body in these shoes was great.



He was just a throwaway character in the pilot, but coming into these second set of seven episodes, the whole Manbird species is the entire plotline of an episode.

So, it's a lot of fun and it's a dialogue back and forth between the designers and the writers. We create these characters and they create these stories for them. And we have a great time creating myths for these characters. Manbird is pretty up there – I'm surprised they let us get away with it.

HH: So have you read any of the books by authors like Laurel K. Hamilton or Jim Butcher where they are set in a modern world with supernatural and dark fantasy being a part of the everyday? There seems to be a major uprising in that sort of storytelling, the urban supernatural fantasy.

DC: No, I haven't read any of the new stuff that's trending towards that. The stuff that really inspired me, this world of horror, was old-school EC Comics and Hammer Horror. Like the real classics. I grew up absorbing so many weird '80s B-movies. I truly draw from that instead of this new trend towards horror.

I'm so excited that it exists, though. I mean, holy cow, I feel like we're riding this cultural zeitgeist of what people are getting excited for right now. It seems like perfect timing for a show like this.

Ugly Americans airs on Comedy Central and Season 1, Volume 1 is currently available on DVD.

2010 Horror Box Office

Year in Review

by Nathan Hanneman

With approximately 17 legitimate horror films released theatrically in 2010 (including limited-release titles; compared to 2009's 26-plus), and hardly a single one made a significant impact at the box office or impressed critics. Even the sleeper hit of the year, *The Last Exorcism*, failed to win over audiences where it counts (garnering mixed reviews across message boards Internet-wide). Negative reviews nearly erase the idea of success — even for a film that cost a mere \$1 million to film, yet managed to reap an amazing \$40 million box office return. So where did horror go wrong last year?

Part of the problem could be attributed to the drought after the Writer's Strike of 07/08. Projects that would have not been greenlit under normal circumstances were put into production in the midst of the strike. With production time, the result of the strike is still reeling within the studios. But blame also has to be placed to Hollywood's inability to back new talent and original ideas as one of the major contributors for this downturn in business. The majority of this year's offerings were delayed projects, sequels, remakes, 3-D conversions (or any combination of the prior). These titles include: *The Wolfman*, *A Nightmare on Elm Street*, *Piranha 3D*, *The Crazies*, *Resident Evil: Afterlife*, *Saw 3D*.

Paranormal Activity 2 and *Let Me In*. The only original titles included the Eli Roth-produced *The Last Exorcism*, as well as the box office disappointments: *Daybreakers*, *Splice*, *My Soul to Take* and *M. Night Shyamalan's Devil*.

To dissect the "hits," you have to understand the projects. *Elm Street* pulled in approximately \$63 million at the box office; although, it received largely negative reviews (dovetailing the possibility of a sequel). *The Wolfman* was delayed for years, and resulted in a decent \$62 million return; however, the years in production left it with a hefty \$150 million budget! *Resident Evil* opened with \$27 million — compared to its predecessors' \$21 million average. The best opening to date, also boasted the largest budget to date (est. \$60 million — a number the film barely reached during its theatrical run). Outside of *The Last Exorcism* (which was a massive hit, costing around \$1 million to produce and resulting in \$40 plus million in returns) and *Paranormal Activity 2* (which successfully delivered a follow-up story to the entertaining original), every other project failed to make a mark in 2010 (it also didn't help that no genre title was released between Halloween and the new year). With projects like Joss Whedon's *The Cabin in the Woods*, *Don't Be Afraid of the Dark*, and the new *The Thing* installment all without concrete release dates, 2011 looks as questionable for the industry as this past one.

2010 BOX OFFICE RESULTS:

- 1 • *Paranormal Activity 2* (Oct 22) - \$84.1 (million)
- 2 • *A Nightmare on Elm Street* (April 30) - \$63.1
- 3 • *The Wolfman* (Feb 12) - \$62
- 4 • *Resident Evil: Afterlife* (Sept 10) - \$60.1
- 5 • *Saw 3D* (Oct 22) - \$45.7
- 6 • *The Last Exorcism* (Aug 27) - \$41
- 7 • *The Crazies* (Feb 26) - \$39.1
- 8 • *Devil* (Sept 17) - \$33.6
- 9 • *Daybreakers* (Jan 8) - \$30.1
- 10 • *Piranha 3D* (Aug 20) - \$25

While last year's pure horror titles failed to light fires at the box office, various semi-horror titles (which border on the genre's edges) didn't perform that terribly. *Twilight: Eclipse* managed to pull in over \$300 million, while Leonardo DiCaprio's dark thriller, *Shutter Island*, was the year's first real surprise hit, making over \$128 million during its theatrical run.

Predators had a decent showing, pulling over \$52 million, while *Legion* (\$40) and *Machete* (\$27) also found audiences. Sadly, the biggest losers of the year included *Piranha 3D* (\$25), *Splice* (\$17), Wes Craven's *My Soul to Take* (\$15), and Hammer's US remake of *Let the Right One In* (*Let Me In*; \$12). Indie films with limited release included *Rec2*, Adam Green's *Frozen* and *Hatchet 2*, *I Spit on Your Grave*, *The Black Waters of Echo's Pond* and George A. Romero's *Survival of the Dead* (box-office numbers inconclusive).

WildClaw Theatre, in association with Chicago DCA Theater presents a world premiere stage adaptation of J. Sheridan Le Fanu's *Carmilla*.

Before Edward.
Before Lestat.
Before Dracula.
There was...

CARMILLA

Jan 13 - Feb 20, 2011
\$20.00

DCA Storefront Theater

66 E. Randolph, Chicago
Tickets at the DCA Box Office
www.dcatheater.org or call
312-742-TIXS (8497)



www.wildclawtheatre.com

© 2010 WildClaw Theatre

HORRORHOUND'S BEST OF 2010 VOTING

Each year HorrorHound Magazine asks readers to submit their picks for the best in horror. While the staff of HorrorHound reserve the right to determine what we believe is the best of the year (and we will make our choices known - next issue), we are always excited to find out what the fan-majority determine the worst films, directors, actors, plus the best in the world of collecting (including DVDs, toys and comic books). As a bonus - you can also submit your pick for next issue's *HorrorHound* Hall of Fame! Choose between classics such as *Suspense* and *The Invisible Man* - or even *Invasion of the Body Snatchers*! Just copy or clip out the form below, mail (or e-mail mail@horrorhound.com) your picks. See next issue for the results!

BEST MOVIE (THEATRICAL)



BEST MOVIE (SEQUEL/REMAKE)



BEST MOVIE (LIMITED/DTV)



BEST ACTOR:

Dieter Laser (*Human Centipede*) • Jackie Earle Hayley (*A Nightmare on Elm St.*) • Kodi Smit-McPhee (*Let Me In*) • Patrick Fabian (*The Last Exorcism*) • Timothy Olyphant (*The Crazies*)

BEST ACTRESS:

Ashley Bell (*The Last Exorcism*) • Chloe Moretz (*Let Me In*) • Delphine Chanéac (*Splice*) • Manuela Velasco (*Rec2*) • Sprague Grayden (*Paranormal Activity 2*)

BEST DIRECTOR:

Adam Green (*Hatchet 2/Frozen*) • Daniel Stamm (*The Last Exorcism*) • Jaime Balagueró/Paco Plaza (*Rec2*) • Matt Reeves (*Let Me In*) • Michael Spierig/Peter Spierig (*Daybreakers*)

BEST GORE SCENE:

Daybreakers (Sam Neill Disembowling) • *Hatchet II* (Belt-Sander Facial) • *Let Me In* (Face Melt) • *Machete* (Investigator Bungee Jump) • *Piranha* (Lake Massacre)

BEST TV SERIES:

Being Human • *Dexter* • *Supernatural* • *True Blood* • *The Walking Dead*

BEST DVD/BLU-RAY RELEASE:

Alien Anthology (Fox) • *The Exorcist* (Warner Bros.) • *Piranha* (The Shout Factory) • *Predator* (Fox) • *Psycho* (Universal)

BEST COMIC BOOK SERIES:

28 Days Later • *The Crazies* • *Motel Hell* • *Night of the Living Dead* • *The Walking Dead*

BEST COLLECTIBLE:

Buffy Throne Statue (Sideshow) • *Terminator 12" Figures* (Hot Toys) • *Twilight Zone Figures* (EMCE) • *Universal Monsters Action Figures* (Diamond Select) • *Pan's Labyrinth* Mini-Busts (Gentle Giant)

BEST OF 2010 VOTING:

- 01 - **Best Movie (Theatrical):** *Daybreakers* • *Devil* • *The Last Exorcism* • *My Soul to Take* • *Splice*
- 02 - **Best Movie (Sequel/Remake):** *The Crazies* • *Let Me In* • *Paranormal Activity* • *Piranha 3D* • *The Wolfman*
- 03 - **Best Movie (DTV/Limited Release):** *Black Waters of Echo's Pond* • *Harpoon* • *Hatchet II* • *The Human Centipede* • *Rec2*
- 04 - **Best Director:** Adam Green (*Hatchet 2/Frozen*) • Daniel Stamm (*The Last Exorcism*) • Jaime Balagueró/Paco Plaza (*Rec2*) • Matt Reeves (*Let Me In*) • Michael Spierig/Peter Spierig (*Daybreakers*)
- 05 - **Best Actor:** Dieter Laser (*Human Centipede*) • Jackie Earle Hayley (*A Nightmare on Elm St.*) • Kodi Smit-McPhee (*Let Me In*) • Patrick Fabian (*The Last Exorcism*) • Timothy Olyphant (*The Crazies*)
- 06 - **Best Actress:** Ashley Bell (*The Last Exorcism*) • Chloe Moretz (*Let Me In*) • Delphine Chanéac (*Splice*) • Manuela Velasco (*Rec2*) • Sprague Grayden (*Paranormal Activity 2*)
- 07 - **Best Gore Scene:** *Daybreakers* (Sam Neill Disembowling) • *Hatchet II* (Belt-Sander Facial) • *Let Me In* (Face Melt) • *Machete* (Investigator Bungee Jump) • *Piranha 3D* (Lake Massacre)
- 08 - **Best DVD/Blu-ray Release:** *Alien Anthology* (Fox) • *The Exorcist* (WB) • *Piranha 3D* (The Shout Factory) • *Predator* (Fox) • *Psycho* (Universal)
- 09 - **Best TV Series/Movie:** *Being Human* • *Dexter* • *Supernatural* • *True Blood* • *The Walking Dead*
- 10 - **Best Comic Book Series:** *28 Days Later* • *The Crazies* • *Motel Hell* • *Night of the Living Dead* • *The Walking Dead* • Other
- 11 - **Best Collectible:** Buffy Throne Statue (Sideshow) • *Terminator 12" Figures* (Hot Toys) • *Twilight Zone Figures* (EMCE) • *Universal Monsters Action Figures* (Diamond Select Toys) • *Pan's Labyrinth* Mini-Busts (Gentle Giant) • Other
- 12 - **HorrorHound Hall of Fame - Fan's Choice:** *Horrors of Dracula* • *Invasion of the Body Snatchers* (1978) • *The Invisible Man* • *Jaws* • *Suspense*

Voting Rules and Information: Please circle one choice per category (or write down your selections on a separate piece of paper, or e-mail them to mail@horrorhound.com). For snail-mail, send your picks to the address provided below. All ballots must be received by January 30th. The winners will be announced in the next issue of *HorrorHound*, along with our magazine staff's picks for best of 2010! Please, only one vote per person. Photocopies accepted.



- **Horror of Dracula**
- **Invasion of the Body Snatchers**
- **The Invisible Man**
- **Jaws**
- **Suspense**

SEND YOUR PICKS TO: HORRORHOUND BEST OF 2010 • P.O. Box 710 • Milford, OH 45150
Or E-mail Your Picks to: mail@horrorhound.com Today!



BATTLE ROYALE GOES BLU IN REGION 2!

As has been echoed since the very first issue of *HorrorHound Magazine* – sometimes owning an all-region DVD player is extremely beneficial. Luckily, with the advent of Blu-ray, studios have been more lenient about their region-encoding, allowing more and more amazing European and Asian BDs to filter their way into the US. One of the most exciting foreign-disc announcements

who are forced to kill each other on a remote island.

The box set will consist of three discs, including the theatrical and the director's cut (both in high-def). Packed in a limited-edition numbered package, contents on this mega-set will include: multiple making-of features, composing featurettes, Takeshi Kitano interview, Tokyo International Film Festival presentation, Opening Day at Maru No Uchi Toei Movie Theatre, The Slaughter of 42 High School Students Premiere Press Conference, rehearsals, special effects comparisons, TV spots, promos and commercials. In addition to the special features, this packed box set will include a 32-page comic, 36-page booklet featuring short stories, an extract from Kouhun Takami's original novel, a 16-page booklet including concept artwork and drawings for the Limited Edition set, 5x7" postcards of stills from the film and a fold-out reversible poster of original artwork. The best part? This set will be released region free (meaning the discs will play on US machines)!

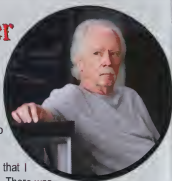
recently came from Arrow Video, who revealed details for a Blu-ray edition *Battle Royale* for UK release in early 2011!

Many horror fans may not have had the chance to check out *Battle Royale*, which originally came out in 2000, as it has yet to receive mass distribution. Copies have been imported to Hot Topics and the odd electronics store over the past 10 years, but no major studio in the US has taken the chance on the film, which focuses on a class of students



10 QUESTIONS WITH John Carpenter

by Kenny Nelson



Every issue of *HorrorHound* we try to track down one of the industry's top directors in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. In the past we have interviewed such visionaries as George A. Romero, Rob Zombie, Tobe Hooper and Roger Corman. This issue we had the opportunity to speak with one of the most influential horror directors of modern times ... the innovative director behind such films as *Halloween*, *The Thing*, *The Fog*, *Big Trouble in Little China*, *Christine* and *They Live* – John Carpenter. Here is the result ... 10 Random Questions:

HorrorHound: What is your favorite Halloween candy?

John Carpenter: Candy Corn.

HH: You've cast a lot of musicians in your previous work. What musician would you most like to direct someday?

JC: Elvis.

HH: What was a bigger influence on *Halloween*: Bob Clark's *Black Christmas* or the Italian giallo genre?

JC: Giallo. But the biggest influence was *Psycho*. The birth of the American horror film and modern horror film began there.

HH: So you've recently started attending horror conventions, what is the coolest thing a fan has brought for you to sign?

JC: It's not cool things that are brought to get signed, it's the people that are so fun. I like meeting them.

HH: What is your favorite Universal Monster?

JC: Probably *Frankenstein*.

HH: Which of the projects that fell into development hell do you most regret not being able to get off the ground?

JC: That's a good question. There's a bunch that I wish I had done of my own that I just never did. There was a western once that I wish I had done.

HH: That leads to my next question – will we ever see you direct a full-blown western?

JC: Hell no! I'm too old, I've got my NBA to watch, I can't get off my couch.

HH: What movie are you most embarrassed to admit you love?

JC: I don't know, a bunch of them. Some of the '50s horror films back then. The original *The Fly* I happen to just love. Guy with a fly's head – I love that movie.

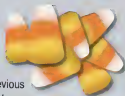
HH: What is your all-time favorite poster artwork for a film?

JC: Lobby cards from the '50s, from any 1950s AIP science fiction or horror movie.

HH: Which is a scarier three-headed monster: Gidorah or the Miami Heat?

JC: Scarier? Neither are scary. We will rule the Miami Heat. Kobe's had an operation and we've got a great team. However, those guys have a lot of talent. It's gonna be a lot of fun.

John Carpenter's next project, *The Ward*, starring Amber Heard (*Zombieland*, *The Stepfather*) and Jared Harris (*Mad Men*) is currently touring the film festival circuit, looking for official release in the UK on January 21st with its US release date still pending.



CHOICE CUTS:



Joss Whedon's *Buffy the Vampire Slayer: Season Eight Motion Comic* picks up where the hit TV show left off. Based on the Dark Horse comic book series, this motion comic adventure hits DVD and BD on January 4th. Everything from trivia, art galleries (including covers to the comic book) and more will be included in this disc!



Lionsgate releases Ryan Reynolds' 'buried-alive' movie (aptly titled: *Buried*) onto DVD and Blu-ray on January 18th. This Hitchcockian-thriller DVD/BD-combo pack shown above will come with minimal extras, including "Unearthing *Buried*," The Making of *Buried*," and the original theatrical trailer.



M. Night Shyamalan presents: *Devil* - directed by John Erick Dowdle (Quarantine). Look for this scare-in-the-elevator flick on home video shelves today thanks to Universal. Extras on this DVD and BD include three separate featurettes on the making of *Devil*. The Blu-ray will also include a digital copy of the film.



This new zombie flick from France, *The Horde*, is an exciting feature revolving around the undead. The movie (now available on DVD) comes with tons of extras, including an alternate opening, making-of, deleted scenes, featurettes and trailers - plus the short film, *Rivoltail*.



On March 29th, the Dario Argento classic, *Inferno*, hits DVD and BD thanks to Blue Underground! The BD will feature a newly transferred high-definition presentation of the film, accompanied by an interview with star Leigh McCloskey, Irene Miracle, Dario Argento and Lamberto Bava - as well as a theatrical trailer.



Elvi Roth presents: *The Last Exorcism* - directed by Daniel Stamm - hits DVD and Blu-ray on January 4th. This horrifying possession flick will be accompanied by a plethora of extras: actor and director commentary, production featurettes, Cannes Film Festival trailer, audition footage and trailer.



In stores as of January 4th, Robert Rodriguez's *Machete* will be available on DVD and BD with only one major extra feature announced: "Exclusive deleted scenes that reveal never-before-seen characters, twisting plot lines, and more bloody good action!" - Fans of Grindhouse may consider picking this title up!



Mega Shark Versus Crocodasaurus (now available), starring Robert Picardo and Jaleel White (yes, Urkel from Family Matters) is now available! Presented by the same company that brought us *Mega Shark Versus Giant Octopus*, this is one bad Syfy flick that just needs to be seen!



Sony plans on releasing *Piranha 3D* onto DVD, BD and 3D-DVD this January 11th. Extras on the DVD include a commentary and five featurettes. Further extras available on the BD include deleted scenes, additional featurettes and an alternate commentary. The 3-D disc will include all of these items - plus the 3-D counterpart.



This December 28th, Sony Pictures released the fourth installment in the *Resident Evil* franchise: *Afterlife* 3D! Extras for the DVD include a filmmaker commentary and two featurettes. The BD includes additional content, such as deleted and extended scenes, outtakes and more featurettes. A 3-D version will also be available.



Severin Films announced that they will release Santa Sangre onto Blu-ray this January 25th. Previously unavailable in the US, this BD will include a restored print of the uncensored European version of the film and will include over five minutes of bonus content, such as an audio commentary, deleted scenes and more!



Lionsgate releases the latest installment in the *Saw* franchise, *Saw 3D*, on home video this January. In a surprise twist, Lionsgate revealed that the movie will be issued under the title of *Saw: The Final Chapter* (in an unrated format at that) and will not immediately be available in 3-D, due to the lack 3-D machines in homes.



The Shout! Factory continues their string of stellar releases from the Roger Corman archives with this Sci-Fi Classics three-pack: *Attack of the Crab Monsters*, *War of the Satellites* and *Not of This Earth* (the last two released to DVD for the first time!) Commentaries and trailers are included.



Image Entertainment releases the third season of the classic *Twilight Zone* onto Blu-ray on February 15th. All 37 episodes are presented in high-def and paired with new exclusive featurettes, including 19 new audio commentaries, interviews, 19 radio dramas, isolated scores and an original laugh track for Cavender is Coming.



Another amazing Shout! Factory release - available on January 18th - includes *Up from the Depths* and *Demon of Paradise* onto double-feature DVD! New transfers of each film will be accompanied by trailers and radio spots. Other Corman classics on the way: *Jackson County Jail* and *Caged Heat*.

Foreign Horrors!

While a valid argument has been made (consistently) in the pages of this 'zine that foreign-market home-video pioneers have continually proven that



they can deliver quality DVD and BD products that (at times) shame their American counterparts - this issue's emphasis on that claim was sparked by the *Battle Royale* box set detailed on the previous page - and in part thanks to the two other amazing BD reveals from Arrow Video:



Arrow has released a special edition disc for both Dario Argento's *Deep Red* and Mario Bava's *A Bay of Blood*. 'Bay' includes a new transfer of the film along with a double-sided fold-out poster, collector's booklet, US and Italian cuts of the film, a "Giallo Gems" featurette, Joe Dante interview, and other promos and featurettes.

Deep Red fans can expect as killer a treatment for this Giallo classic - including two versions of the film, a newly transferred director's cut, fold-out poster, introduction by Claudio Simonetti, commentary with Argento and Thomas Rostock, special featurettes on the film and trailers. A tour of Profondo Rosso, Argento's store in Rome, is also included, starring Luigi Cozzi.

Look for more Arrow releases in the coming year, including Lamberto Bava's *Demons* - and don't forget to pick up their latest titles, including *Dawn of the Dead* and *Inferno*!



Tremors

This German *Tremors* movie three-pack comes housed in a plastic recreation of the movie poster "Graboid" (note: the Graboid in the film actually varies in design, making this set stand out even more). A Japanese version of this set was also released (but does not include the black Legacy box).

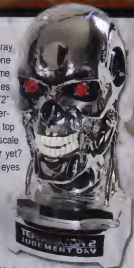


Alien

We commented earlier that the Lionsgate release of *T2* may be the coolest box set ever released, but the UK/Japanese-released *Alien* Quadrilogy is hands down the "holy grail" of SE DVD/Blu-ray sets. Fans of the *Alien* films were in shock that any movie studio would produce an *Alien* set packaged INSIDE a 1:1 *Alien* bust (complete with glass dome). Released in 2004, this set can still be found online (via amazon.co.uk and amazon.jp).

Terminator 2

Lionsgate's mega-edition DVD/Blu-ray release of *Terminator 2* may be one of the coolest box sets in home video history. This set comes with every incarnation of "T2" on DVD, as well as a new version of the film in high-def. To top it off—the discs rest inside a 1/1 scale replica of the Endoskeleton skull! Better yet? This *T2* bust actually features light-up eyes and sound from the film! Natch!



Helraiser

Anchor Bay UK initially issued a box set for *Helraiser* presenting the first three movies in a special cardboard Lament Configuration box (uncut). A few years later and Anchor Bay US countered the set with their own Blu-ray/DVD combo pack featuring the first two movies in a plastic case which even opened much like the puzzle box from the film (although housing less films).

The Texas Chainsaw Massacre

While many would consider this German set unnecessary in the long run, one can't deny the cool factor for a studio to actually create a *Texas Chainsaw Massacre*

set packaged in a chainsaw! (Even if it's a cheesy-looking cardboard one that resembles a children's book.)



The Fly and

The Rocky Horror Picture Show

Before the US received their comprehensive Fly box set, the UK hosting this killer plastic-case all-inclusive movie collection. Brite in design, major points are awarded for shaping the box like the matter transporter, complete with

a lenticular panel showing Jeff Goldblum turning into the Fly. A similarly

produced *Rocky Horror Picture Show* DVD was released in the UK featuring a plastic case of the iconic "logo" lips.



Blind Dead/Coffin Joe Box Sets

Housed in coffin-shaped boxes, the Blue Underground-issued *Blind Dead* box features all four films while the *Coffin Joe* set (via Fairlorn) features *At Midnight I'll Take Your Soul*, *This Night I'll Possess Your Corpse* and *Awakening of the Beast*.

Saw, Halloween and Child's Play

While there are now seven films in the *Saw* franchise, Lionsgate delivered a nifty box set for the trilogy just a few years back. The set is housed in a killer 3-D plastic box shaped like the Billy Puppet from the film. A Hot Topic exclusive came with an additional Billy figure.

Not too long after this set's release, both Anchor Bay and Universal (US) issued similar-looking box sets for both *Halloween* and the *Child's Play* series. The *Halloween* set featuring a 3-D mask of Michael Myers while the *Child's Play* set boasts a "toy store" display featuring a 3-D *Chucky*.



Aftermath

This killer German set includes the *Aftermath* DVD and a corpse in a metal box!

Oldboy

Two similar sets for *Oldboy*: The *Vengeance Trilogy* were available in Korea and the UK (the UK edition of which included a hammer and *Lady Vengeance* blueprint).

Cannibal Holocaust

This top-notch release for Ruggero Deodato's *Cannibal Holocaust* comes from Germany and includes the DVD and soundtrack packaged inside the base of a statue recreating the vile image of the impaled victim from the film.



Masters of Horror

Anchor Bay released the second (and final) season of *Masters of Horror* onto DVD via this nifty skull box set, which housed each of the episodes in its flip-top lid.





From Dusk Till Dawn

Easily one of the coolest box sets released to date, this Italian edition of *From Dusk Till Dawn* includes all three movies housed within a replica of the iconic Titty Twister bar from the film. This resin set also included a T-shirt as an extra kicker.

Demons

While not necessarily packed within anything considered "special" this Japanese-distributed box set of *Demons* and *Demons 2* is loaded with extras, including a prop replica of the iconic *Demons* mask, a mousepad, and lobby cards, etc. Definitely a must-buy for any Lamberto Bava fan!



Phantasm

Another UK gem yet to be matched in the US — this *Phantasm* box set includes all four films in the series... but the best part is, the plastic case comes in the shape of the iconic Tallman's spheres!

Universal Monsters

Another example of a "value pack" — Universal issued a special *Monsters* three-pack when special editions of *Frankenstein*, *The Wolf Man* and *Dracula* were released onto DVD. For a limited time, the Sideshow Collectibles-produced mini-busts of these three icons were packed alongside the DVDs making this set a necessity. A similarly produced AVF pack from Blockbuster followed just a year later, although less impactful (and smaller) than their legendary monster brethren.



Event Horizon

Fans of *Event Horizon* should consider this UK-based set a must-own. The hard-shelled plastic case is shaped like the film's ship, which flips open to reveal DVD goodies (and a sinister looking inner design).



City of the Living Dead

An "out of left field" release (to say the least) from Austria, this hand-made statue (packed with the DVD) which recreates the *City of the Living Dead* movie poster is extremely cool. (Although eager fans beware, this set is expensive and fragile).



Mystery Science Theater 3000

For years Rhino Home Video delivered "MST3K" DVDs in impressive four-pack box sets, some of which featured cool "pop-up book" packaging. Since The Shout! Factory took over the license, their box sets have been more straight forward, with the exception of three impressive releases. Their 20th Anniversary Edition set featured a Crow T. Robot toy packaged within a tin box set (which even included collectible postcards). Since then, both Tom Servo and Gypsy have accompanied sets. One of the coolest collectibles for MST3K fans to date!



THE BEST BOX DVD BOX SETS OF ALL TIME!

Who doesn't love a quirky deluxe DVD box set? Ever since the first issue of *HorrorHound*, we have praised the best of the best when it comes to cleverly packaged movies to the home video market. Sure, studios churn out everything from tin boxes, lenticular covers to the even more impressive "bloody" packages and "value pack" sets (which may include a toy or poster)... While most fans would rather find quality in a DVD's picture, sound and bonus features, there are a decent amount of hardcore fans who will scour the world for an amazing and well thought-out collectible box set. Shown on these two pages is a "buyer's guide," if you will, of the best DVD box sets from around the globe. While fans may have to search high and low to track down some of these gems (i.e.: Italy's amazing Titty Twister set for *From Dusk Till Dawn*), we hope horror geeks (like ourselves) appreciate the eye for detail and the kitsch-factor that comes into play when studios step it up and release something a little cooler for us HorrorHounds.



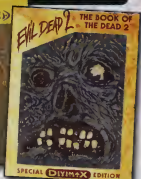
Bubba Ho-Tep

Leather jacket covers became popular for a moment as films like *Grease*, *Top Gun* and even *Bubba Ho-Tep* saw US re-release in this DVD case-hugging accessory.



Evil Dead

Anchor Bay again delivered the goods with both *Evil Dead* and *Evil Dead 2*, which were each packaged inside a killer Book of the Dead prop replica. The second movie even featured a button in the eye that, when pressed, screams in a classic Halloween schtick!



Sleepaway Camp

While this set technically shouldn't be included in this article, it is worth noting that this *Sleepaway Camp* box set was removed from shelves due to its "copyright-infringing" red cross. Apparently, the real Red Cross doesn't appreciate copycats.

FearNet Body Bags

For the 2009 Halloween season, FearNet teamed up with Best Buy to re-release a number of odd-ball-horror DVDs in special limited-edition "body bags." Not the best pack in this article, but they definitely get points for effort!





from the industry.

During their run in the home video market, New World handled a lot of subdistributing for other companies. One of which was a small entity called Malo Video. Malo held the licenses to a few oddball titles (which quickly became cult movies) – titles they wanted to release in an uncensored, unrated form. Since this was during a time when the MPAA was really attacking the entertainment industry, a lot of companies started to look for larger established companies which already had a rapport within the industry and could possibly squeak these gory titles into the home video market without content hitting the cutting-room floor. This was

With most Video Invasion articles, we hear about the rise and fall of these beloved companies, but with New World there really was no “fall.” They moved into directions to expand their overall brand and liquidated assets as they went in order to fund the company’s new projects. This enabled New World to slowly cease the release of films on their own accord, then to sub-lease them out to other companies. Ultimately New World sold the majority of their assets to different firms before disappearing



a success, especially for one title: *Slaughterhouse*. Originally released on video via Charter Entertainment, New World’s *Slaughterhouse* release completely blew Charter’s out of the water, with a cleaner picture and all the putrid gore intact. A lot of us who saw the Charter video release have memories of terrible cuts and a very dark picture overall – you could barely see “good ol’ Buddy” hacking away. But with this New World partnership, Malo

Video gave horror fans what we wanted – the red sauce.



Although the Malo association was short lived, it did at least deliver this excellent horror title for the first time uncensored. Even the DVD, which was released about five years ago, is missing footage that can be found on the Malo VHS. So if you can find that VHS? GRAB IT!

Promotions

Promo items are highly collectable, as we all know, but some items stick out based on rarity and overall coolness, and New World Video helped take promos to new levels for the time. Aside from the common pen, pinbacks, shirts, hats



Did You Know? Stormaker Video was the premier company to re-release New World Video’s titles.

HorrorFond

21



and posters, New World had a more bombastic approach when promoting their pictures. With the release of *House*, they went all out – not only did they produce the standard poster and large standee, the film also received a small counterstandee, which has a killer image of Big Ben (Richard Moll) in the background, with the iconic severed rotted hand placing a key into the door. But the one *House* item that stood out was a 3-D plastic display/press kit for the film. This 20-inch tall promo visage of the house featured lights in the windows and held a promo screener

alike. Said commercial listed a barrage of cool *Hellraiser*-logo goodies, which included a duffel bag, a hat, a shirt, key chain and a few other items. (This created issues for a few store clerks as renters bringing the tapes back kept asking how to get the merchandise, as stated in the video.)

On top of the merchandise for *Hellraiser*, stores were given a killer standee of good ol' Pinhead for store display. This standee stood at around 5 feet tall and was rather ominous as one would enter a rental shop. Promo items like these put New World on a level above their competitors.



and promo material inside. This item is extremely rare and is very collectable. Over the past few years only a few have popped up on eBay and none of them have sold for cheap. If you spot one for less than \$100, you are getting a steal.

Hellraiser, alongside *Prison*, benefitted from the red-carpet treatment in terms of promotional material. If one remembers the original VHS release of *Hellraiser*, you will recall a small commercial at the beginning of the film to help merchandise it to stores and renters

Hellraiser's sequel, *Hellbound: Hellraiser II*, did not receive much in the way of promotional items, but it was furnished with a standee for rental shops and one elusive promo – a surgical mask. This mask was given to rental shops that would hit a certain number of units sold or rented. Unfortunately, the movie was not a big video store hit. Due to the unclear "rated" and "unrated" versions on the





rental sheet, a lot of stores mistakenly ordered the rated version, which had damn near all the gore removed. This resulted in rentals dropping off quickly compared to the first installment. The surgical mask promo is rarely seen – when it occasionally pops up on eBay, the item moves very quickly either via someone making an offer on the item or it ultimately selling for a whole lot more than I think it would be worth.

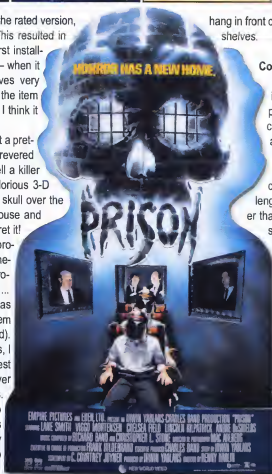
Another title in the fold of New World that got a pretty-good spread was the film *Prison*. This long revered movie featured an '80s-looking tank top, as well as a killer standee that depicted the cover image in a glorious 3-D way that definitely drew the eye to its dooming skull over the electric chair. If you have the space in your house and can find one BUY IT! I did, and you will not regret it!

Larry Cohen's *The Stuff* was also heavily promoted by New World. This cold schlocky comedy/horror film received an incredible piece of promotion in the form of a huge inflatable cup of ... The Stuff! This oddball promo was rarely seen, as not many were produced – when inflated this item stands about 18-inches tall (and almost as round). I remember the first time I got one of these cups, I was amazed. It was, and is still, one of the coolest pieces of promotional merchandise I have ever laid eyes on and is by far one of my favorites. Over the past few years they have popped up on eBay and sold on average for \$75. For fans of this movie it is a must have. And for anybody into VHS collecting – it is an awesome piece to

hang in front of those cluttered shelves.

Collectability

New World is a 50/50 company when it comes to rarity and quality. Although a lot of titles are easy to find, locating them in good condition is often a pretty-sizeable challenge. Since New World's videos were cheaper than others, it meant that a lot of "fly by night" rental stores would treat these VHS tapes with minimal regard. Gas stations and drug stores were the worst – since they lacked the proper storage required for videos, they would often cut up a box to be fit inside a clamshell to save on space. But there were some stores out there who handled their stock with respect. Stores just opening for business would build their stock with these cheaper titles in an effort to quickly fill their shelves. Instead of selling older stock, they would just move them from the new release wall over to genre-divided shelves. Popular titles like *Hellraiser*, *Creepshow II* and *House* (which stores often stocked multiple copies of) did eventually find their ways into the sale bin, and eventually only hit the \$5-\$10 mark (depending





on condition). However, some of New World's less plentifully produced titles have never gotten that low in price.

Prison happens to be one example of a New World title that has maintained value since the '80s - especially considering the film still lacks a US DVD release - *Prison* still goes for a decent \$25-\$30 on the secondary market. (Although it would be nice to see this film finally receive the DVD treatment it deserves.)

Another valuable title is *Dinosaurs!* This '60s stop-motion sci-fi flick is a difficult one to find - mostly due to the fact that a lot of stores thought it was a kids' movie when it was originally promoted. Stores who specialized in more adult-themed rentals opted not to stock the title, which made it scarcer on the rental circuit. Collectors looking to add it to their collections can expect to pay approximately \$30-\$50, or more, depending on condition. Sealed copies of this title, just a few years back, impressively reached the \$100 mark.

One aforementioned movie, *Slaughterhouse*, is a great title to have in your collection. When it appears online for sale, it is not uncommon for it to reach upwards of \$50-\$75. Every once in a while, you can find it going for a lot less (thanks to listing issues on eBay), but those sellers who list

the title after a decent amount of homework are often able to max out the value of this tape. If you happen to stumble across this cassette for a good price - get it! You will not be disappointed.

Promo items for New World can mean big money. A lot of these items reach the \$100 plus mark in price, but the most manageable collectibles from New World Video are their posters. Numerous films on the New

World label received poster treatment. These posters were often produced in a smaller scale than their one-sheet counterparts. With these posters the studio would simply reprint the original box art - making them more desirable for fans at the time (and collectors today). When discovered nowadays, the average price for a New World poster is around \$10-\$20. Most often the posters came rolled, but from time to time you discover folded ones - usually at the hands of store clerks.

If you are just starting a VHS collection, New World happens to be a company that boasts some excellent titles for little investment. So stick to it and remember when excavating that attic, bring a respirator. Happy digging!



NEW WORLD VIDEO HORROR BODY COUNT:

- | | | | | |
|---------------------------------|----------------------------------|--------------------------------|-----------------------------------|--------------------------|
| 01. 4-D Man | 12. Demons (Bava) | 23. Hellbound: | 33. Prison | 44. Torment |
| 02. Angel of Death | 13. Dinosaurs! | Hellraiser II (Unrated) | 34. Return of the Killer Tomatoes | 45. Transformations |
| 03. Apprentice to Murder | 14. Elvira, Mistress of the Dark | 24. Hide and Go Shriek | 35. Return to Horror High | 46. Transylvania 6-5000 |
| 04. Aurora Encounter | 15. Ghost Keeper | 25. House | 36. Shadow Play | 47. Vamp |
| 05. Boys Next Door, The | 16. Ghost Town | 26. House II | 37. Sister Sister | 48. Vineyard, The |
| 06. Caged Terror | 17. Godzilla 1985 | 27. House on Straw Hill, The | 38. Slaughterhouse (Malo Video) | 49. Warriors of the Wind |
| 07. Cellar Dweller (Malo Video) | 18. Godzilla vs. Gigan | 28. Making Contact | 39. Slugs | 50. Zombie Nightmare |
| 08. Creepshow 2 | 19. Godzilla vs. Mechagodzilla | 29. Mountaintop Motel Massacre | 40. Star Crystal | |
| 09. Cut and Run | 20. Hell Comes to Frogtown | 30. Pin | 41. Stuff, The | |
| 10. Dead End Drive-In | 21. Hellraiser | 31. Playgirl Killer | 42. Teen Vamp | |
| 11. Def-Con 4 | 22. Hellbound: Hellraiser II | 32. Prime Evil | 43. Terror in the Swamp | |



TOY NEWS

Sideshow's Christmas Treats

Prior to Christmas, Sideshow Collectibles unleashed a number of exciting horror collectible announcements to get genre fans a buzz! First up? This amazing quarter-scale figure of Jason Voorhees – based on his appearance in *Friday the 13th Part III*. This figure (standing over 20" tall) comes complete with a hand-tailored fabric costume and his deadly axe. Retail on this bad-boy is \$279.99. An exclusive version of this figure is also available (although pre-sales have already sold out) in which Jason comes with an alternate head (removeable mask) and a machete (in lieu of his axe).

The second stand-out announcement from Sideshow comes in the form of this Nosferatu polystone statue (below). Standing 18" tall, the Vampyre is priced at \$234.99, and is available with or without Nosferatu's hat (the exclusive edition). Outside of Sideshow's in-house products, you can see a number of distributed items from sideshowcollectibles.com on this (and the next) page – including new Funko plush dolls, a series of new video game-inspired statues from Gaming Heads and Medicom-import toys.



Medicom Toys are in the process of releasing new action figures based on the Tim Burton film *Sleepy Hollow*. These 12" and 6" scale Ichabod Crane figures are now shipping from Japan and will make their way to the US very soon!



Kubrick Aliens

"In Block Form ... Nobody Can Hear You Scream!" Medicom of Japan, earlier in 2010, made some killer additions to their highly popular Kubrick action figure line in conjunction with the Fox horror/sci-fi film - *Aliens*. A special box set of Kubricks was made available via the Asian marketplace consisting of Ripley and her Power Loader, a Queen Alien, four Alien Eggs, and three Warrior Aliens (each Warrior features minor differences). This set follows the previously-available Alien figures, which included various block-style toys based on the Ridley Scott 1979 original film. ... Retail on this box set (which is now available widely in the US) is approximately \$35. Medicom has also released a 12" scaled Alien Kubrick - based on their very-popular "vintage" style packaged toy released just a few years ago at the San Diego Comic-Con. The large-scale figure comes packaged in a "Kenner" homage box similar to the classic Kenner Alien large-scale figure from 1979.



Direct Blood
TrueBlood fans will appreciate this latest resin release from DC Direct, titled: "Bill and Sookie - the power couple of Bon Temps" (featuring likenesses of Stephen Moyer and Anna Paquin). Measuring 13" tall, the statue comes with a certificate of authenticity and is packaged in a 4-color box. Look for it this July with a \$160 retail price.

Predator Hits 1/4 Scale

This past November, NECA Toys announced one of the most anticipated action figures of the last ten years. They revealed that by 2011 the world would finally receive an 18" scale Predator! Since McFarlane Toys first established the 18" figure scale, nearly every horror icon (of modern worth) has been immortalized in this massive plastic scale - from the regulars (like Freddy, Jason and Pinhead) to even more fascinating choices (like Pumpkinhead, Darkness from *Legend* and Beetlejuice). Most recently NECA finally issued a large-scale Alien figure, leading fans to beg for the final A-list creature - the Predator. The 1/4 scale Predator will ship in three versions - mouth open, mouth closed and masked. A removable backpack, 20 points of articulation and tribal necklace/skulls all accompany. Look for this massive toy in stores this Spring!

PREDATOR
1/4 SCALE CLASSIC ORIGINAL PREDATOR
ASSORTMENT SKU # 51445 AVAILABLE IN 3 VERSIONS:

- THE LARGEST PREDATOR FIGURE EVER MADE
- SEPARATE BODY SUIT NETTING
- REMOVABLE BACKPACK
- OVER 20 POINTS OF ARTICULATION
- MOVIE ACCURATE DETAIL
- INCLUDES TRIBAL NECKLACES & SKULLS

AVAILABLE SPRING 2011

SHOW TO SCALE ALONG SIDE OUR 6" ACTION FIGURE

OPEN MOUTH PREDATOR
CLOSED MOUTH PREDATOR
HELMETED PREDATOR



Who You Gonna Call?

Diamond Select Toys will release yet another four-pack of *Ghostbusters* Minimates featuring various "bad guys" from the *Ghostbusters* film series, including the "Jogging Ghost," Slimer, the Captain of the Titanic and Vigo - The Carpathian - the major villain in *Ghostbusters II*. Look for this set in stores this May with an SRP of around \$16.

Funko

An impressive volume of horror and sci-fi plush and bobble heads have invaded stores over the past few months thanks to Funko. Here is a look at the majority of these cool and cuddly products which are currently available!



Interactive Horrors

New toy company – Gaming Heads – is making waves within the collectible market thanks to their amazing new statues based on the horrors of gaming's scariest titles (namely *Left 4 Dead* and *Half Life*). Shown below are statues of Tank ("L4D") and the Crabhead Zombie ("HL"). These 1/4 scale statues will retail for \$299 and are just the first in a line of new products featuring these game licenses!



Grimmings have been multiplying as of late and shown above are some of the various figures being released from a wide range of companies, including Japan-based Medicom (Vinyl figures, Bearbricks and Kubricks), Dream Rush (wind-ups) and NECA (mini-figures).

Last year, Marusan Collectibles released vinyl figures of Michael Jackson circa: *Thriller*. These figures with changeable heads and all are just now making their way into the US.

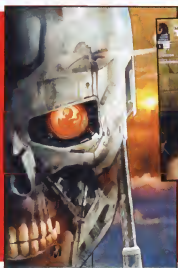
Cult Collectibles revealed the next figure in their 'Weird Wobblers' bobble-head series: Geralt 'Demon Doll'! This 7" collectible will be limited to 1,000 pieces and available in January at www.cultcollectibles.com.



COMIC BOOK FLASHBACK

The Terminator Comic History

While there are way too many Terminator comic books to list (or show), we sat with Dark Horse's latest mini-series, *The Terminator: 1984*, currently in release, we would take a look back at the fond memories of the T-800 and his brethren's history in the funny pages. In 1988 NOW Comics published the first printed story of John Connor. Dark Horse acquired the rights in 1990 and have been filling comic shelves with new Future War stories for years since (even pitting the Endoskeleton against RoboCop, Predator, and Aliens). ... Marvel and Malibu issued "T2" comics in 1995, while Bantam Comics issued a "T3" series in 2003. Dynamite later issued new comics from the title in 2007 (as did IDW) before Dark Horse jumped back into the game this past year with "2029" and "1984!"



Terminator: 1984

After the shocking events he witnessed in humanity's future, Kyle Reese has made the history-changing jump from the year 2029 to a world previously beyond his imagination – 1984 Los Angeles.

Kyle begins his mission to find and protect Sarah Connor from time-traveling T-800s. Close behind is Kyle's friend, Ben, with a crucial mission of his own. In the sequel to *Terminator: 2029*, Zack Whedon and Andy MacDonald begin the next chapter of Kyle's journey toward destiny in their gripping re-imagining of James Cameron's classic. Now available from Dark Horse Comics!

The Making of Thriller

Michael Jackson: *The Making of Thriller: 4 Days/1983* is a new illustrated tribute to the King of Pop's groundbreaking music video, with never-before-seen photos of its creation. The book features over 200 exclusive, behind-the-scenes photographs of the artist on set during the 1983 production of



Teenage Wasteland

This new tome dedicated to the history of the slasher genre is one of the most in-depth and impressive books released on the subject. Written by J.A. Kerswell, this 208-page full-color guide to one of the horror genre's most durable subgenres is now available with an SRP of £15.99 – and yes, that means it is currently only available in the UK – check out amazon.co.uk for more information on how to get one shipped to your house!



While not an impressive last few months in the world of horror movie and TV-licensed comic books – some of the most important releases since the last issue of *HorrorHound* include the latest five issues of *28 Days Later*, Dynamite's new mini-series: *Raise the Dead 2* (a sequel to last year's hit title, and the new issues of IDW's *TrueBlood* and Dynamite's *Vampirella* (including various alternate covers).





Dial Help
(Ruggero Deodato;
1988)
The late '80s was the hey day for odd-ball horror in the US and abroad. Be it exploitation, giant sharks, slashers or even absurd

killer objects. *Dial Help* is among the strangest of these offerings. A horror/erotic thriller, the story follows the stunning Jenny Cooper (Charlotte Lewis), a model who is being stalked by negative supernatural energy trapped within the phone line, a concept which boils down to a killer telephone movie. The phone murders her pet fish and friends, causes mirrors and glass to explode around her and even hypnotizes her neighbor into near-suicide. Wherever Jenny goes, phones ring, driving her into a state of madness. The jealous energy seeks to protect Jenny from a rapist in a laugh out loud scene where a pay phone blasts coins into her attacker, like a machine gun. We also witness the phone attacking a professor, causing his pace-maker to gruesomely explode from his chest. Not to say this film is heavy in the gore department (because it's not); however, it is enjoyably comedic (while I am fairly sure, not intentionally). Lewis also teases the viewer with steamy scenes of partial nudity while under the influence of the telephone's psycho-sexual-hypnosis. Even dressing in sexy black lingerie before entering a bathtub where she writhes around in green bath water (?). Many have wondered what the hell director Ruggero Deodato (*Cannibal Holocaust*) was thinking when he made this irrational film – so we asked him. "Normally women love using the telephone," Ruggero recently explained. "They use the telephone for hours every single day. I wanted to know the 'feelings' of the telephone. I wanted to show the perspective of the telephone for the women who uses it." ... When asked his feelings on the film today, he simply answered, "After all these years, I don't have any feelings for this movie anymore." Recommended for those who enjoy laughing while scratching their heads and asking: "WTF?"

In this new segment of *HorrorHound* titled "WTF?", we hope to offer unique coverage of horror-inspired art and culture while also exposing readers to some of the more bizarre films and twisted collectibles we have stumbled across. Some will be shocked at the absurd nature of this page, and others in awe of its profoundly disturbing content. This article is 100-percent true, no names have been changed to protect the deprived. Share your WTF discoveries with us and your fellow *HorrorHounds* by sending them to wtf@horrorhound.com!

ERO-GURO TOYS

Shintaro Kago is a famed guro manga artist. Guro refers to the Japanese term Ero-Guro (Erotic Grotesque) a decadent artistic movement with roots dating back to the 1920s Showa era in Japan. This art form is commonly found today in Japanese horror films (Asian extreme) and Pinku Eiga (Japanese softcore pornography) – particularly popular in the 1960s and 1970s with directors Teruo Ishii and Yasuzo Masumura. Ero-Guro also applies to Ero-Guro Nansensu Bungaku, or erotic, grotesque nonsense literature from writers like Edogawa Rampo that had a strong influence on modern Ero-Guro artists and filmmakers alike. The subjects of both sex and gore come crashing together in this taboo shattering genre that is an early forerunner to shocksploitation and foreign extreme cinema.

Shintaro Kago is an excellent example of an extreme guro artist in both his sexually depraved manga stories, gory art and short film. Kago also produced the sickest and most depraved line of toys based on both his original manga art and other influences from extreme movies. When asked recently by *HorrorHound*, Kago listed his favorite films as *1/2, Dawn of the Dead* and *Seven Chances* (starring Buster Keaton) – although his biggest inspiration for his toys is Ruggero Deodato's *Cannibal Holocaust*. Teruo Ishii's Edo-era splatter flicks which depict gruesome historical tortures and executions are other obvious influences. The most twisted of his toy offerings is titled *Matasaki* – derived directly from a scene right out of Ishii's film *Inferno of Torture*. The toy depicts a nude female who is hanging upside down, each foot bound to a separate tree. When the trees are released they spring upward and apart as her body is violently ripped into two pieces. The other static toys in the collection are no less disturbing with "Matasaki Girl" (1), "Cannibal Man's Dessert" (2), "Daruma Girl" (3), "Exploded Baby" (4), "Dead Corpse" (5), "Seppuku Girl" (6), "Freak Baby" (7), "Cut Corpse" (8) and lots of freaky babies on straps. When asked about his intent to shock audiences, Kago commented that it was indeed his goal, and instead considers his work as "black humor." Most of these gory toys can be purchased at timeless-shop.com.



One of the more shocking films of the year was clearly *Human Centipede*. The only thing possibly more shocking than the film is the fact that an artist has created his own *Human Centipede* doll. Taking it to the next level and presenting it to the cast of the film. To see more of Mike Smash's art, check out smashcustoms.carbonmade.com.



100 Years of VINCENT PRICE

A HorrorHound RETROSPECTIVE

by Nathan Hanneman

One thing that became very obvious when considering the idea of dedicating an issue of *HorrorHound* to film and horror icon Vincent Price – we aren't the first to tackle such an enormous challenge, and we sure as hell won't be the last. In fact, we have piles of magazines from the past 50 years featuring impressive write-ups and tributes to this legendary actor. So what on Earth, in 2010, can we present in an interesting and original manner on the subject of Vincent Price on this – his 100th birthday? For the answer to this question, we focused on the little tag line that accompanies each issue of *HorrorHound*: "The Horror Fan's Magazine!" Every writer and artist working diligently on each issue to present the very best genre coverage in print are no question major horror fans – some of us even go so far as to refer to ourselves as horror geeks – thanks to our obsessive compulsion for this industry. So what better direction to go in for an article such as this, than to present it the only way a true HorrorHound would – focusing on the near-geek-like aspect of Vincent's history and influence on pop culture. We have gone so far as to include people who knew Vincent and were influenced by him in aspects of the industry – whether it be uber collectors Robert Taylor and Danny Fultz or friend and fellow artist Robert Aragon. We have included both Jessica Dwyer and Thomas Stockman, who are helping launch this year's Vincentennial in St. Louis – Vincent's home town. Even Julian Sands, a classically trained actor, discusses Vincent's effect on Hollywood actors and his own influences from the Master of the Macabre. While unconventional for *HorrorHound*, we present a special 100 Year Retrospective on the career of Vincent Price:

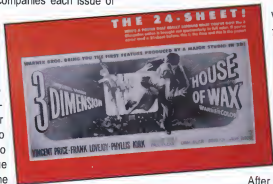
As mentioned, Vincent Price was born in St. Louis, Missouri on May 27, 1911. The son of Vincent Price, Sr. and Marguerite Cobb – Vincent came from a financially

sound family thanks to his father and grandfather's business: the National Candy Company – in which Vincent's grandfather actually invented the first cream of tartar baking powder. Growing up in St. Louis, Vincent eventually sought schooling in his formidable years at Yale University in the fields of art and art history. He later became a member of the Courauld Institute in London where he found his interest in theatre arts – appearing on stage around 1935, and continuing his love of this art throughout the rest of his life.

In various stage plays and movies, Vincent became an established actor on film thanks to a role in the 1944 feature *Laura*. While not immediately known for his placement within the horror industry, Vincent had dabbled within the genre ever since 1939 when he played opposite Boris Karloff in *Tower of London*, as well as 1940's *The Invisible Man Returns*. It was after his breakout role in *Laura*, however, that cinema fans took note of this actor's ability to awe.

After teetering between dramatic roles, thrillers and even comedies, Vincent utilized films such as *The Web* (1947) and *The Bride* (1949) to work on his abilities as an on-screen villain – which not only paid off in spades, but nobody would contend with the fact that Vincent could truly pull off the character type thanks to his imposing looks and sinister voice.

This move into the world of the macabre was fully established in 1953 when Vincent took on the lead villain in the 3-D horror title: *House of Wax*. In the film (which in turn was a remake of the 1933 film, *Mystery of the Wax Museum*), Vincent played Professor Henry Jarrod, a famous wax-figure sculptor in 1910s New York. After being burned alive by the museum's co-owner in an effort to capitalize on an insurance scam, the Professor (now badly burned, but wearing a max mask) survives only to build his own museum of terrors, in which his new creations are





wax-coated victims of his own madness. The movie was part of the 1950's 3-D craze which was short-lived, but happens to be one of the only memorable titles that featured the gimmick of the time – even becoming one of the 10 most successful films of that year. Soon after *House of Wax's* smash success, Vincent became a hot commodity in Hollywood for upcoming

horror projects.

In 1954 Vincent Price added to his *House of Wax* horror cred with another 3-D feature known as *The Mad Magician* for Columbia Pictures. Four years later, Vincent starred in Kurt Neumann's *The Fly* – based on the short story by George Langelaan. In *The Fly*, Helene Delambre (played by Patricia Owens) is blamed for the murder of her husband, Andre (David Hedison), whose body was discovered in a hydraulic press (head and arm smashed). In a flashback, Helene tells the story of how her husband had been working on a matter transporter device, which he tested on himself. When a fly entered the chamber, the two's bodies merged – leaving Helene's husband with the head and arm of a fly (while a fly with her husband's head buzzed about). Committing suicide, her husband eventually trapped himself in the press. The film was a smashing success and spawned two sequels – *Return of the Fly* (1959; also starring Vincent Price) and *Curse of the Fly* (1965). In fact, a remake of *The Fly* was filmed in 1986 by David Cronenberg, of which itself received a sequel (*The Fly II*; 1989).

Soon after Vincent Price starred in *House on Haunted Hill* – his first collaboration with legendary director William Castle. In the film, Vincent portrays Fredrick Loren, a millionaire who is throwing a party for his wife, Annabelle (Carol Ohmart). In the film, Fredrick invites five people to spend the night in a "haunted" mansion. Locked in with no way out until morning, every person who survives the night will receive \$10,000 (each guest is even given a .45 caliber pistol for protection). In the film, Annabelle fakes her own death, as she uses guile tactics to trick another guest to shoot and kill her husband. The film was released under the gimmick of "Emergo." At the time, William Castle was a resilient showman who came up with amazingly silly gimmicks to sell each of his films, but Emergo, sadly, was only the promise of an inflatable skeleton that would pulley across a rope over the audience at the appropriate time within the film. The movie (as with many of Castle's inventions) was such a success that everyone in



Hollywood started to mirror the novelties and ideas of Castle – even Alfred Hitchcock went on to make a low-budget scream-fest known as *Psycho* the following year utilizing some of the hype that Castle became famous for.

House on Haunted Hill, as stated, was the first of

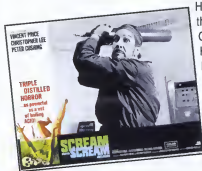


only be destroyed by a good old fashioned scream! When a mute test subject (Judith Evelyn) is scared to death, the Doctor attempts to remove the tinger, via an autopsy, from the poor girl's spine. The creature escapes and wreaks havoc for the duration of the film. Like the showman that he is, Castle invented his greatest gimmick for *The Tinger*: Percepto! William Castle would attach buzzers to theater seats across the country which the projectionist would set off at specific moments in the movie when the Tinger was on the loose. Audiences who were "buzzed jumped and screamed for their lives, amazing the other viewers in the theater as well. The film was an obvious hit – and helped establish Vincent Price as "The Master of Menace."

It was in the 1960s that Vincent Price truly molded his persona as the Master of Menace though – working closely on a number of AIP (American International Pictures) projects with director/producer legend Roger Corman – and more notably, working on films that revolved around the works of writing legend – Edgar Allan Poe. These films consisted of *House of Usher* (1960), *The Pit and the Pendulum* (1961), *Tales of Terror* (1962), *The Raven* (1963), *The Comedy of Terrors* (1963), *Masque of the Red Death* (1964) and *The Tomb of Ligeia* (1965). It was this run of serious horror works that established Vincent Price as one of the greatest horror icons in cinematic history. In 1969 Vincent also worked opposite Christopher Lee in Forgan Hessler's *The Oblong Box* (another Poe adaptation). It would seem Poe and Price were connected at the hip during the '60s – and their "collaboration" is one of the most memorable of any writing/acting team ever assembled (even if said writer passed away 62 years before the actor was even born).

Outside of the Corman era, in 1964 Vincent would star in *The Last Man on Earth*. Based on the story, *I Am Legend* by Richard Matheson, Vincent portrayed Dr. Robert Morgan – a lone man on Earth where survivors of a plague have turned into vampires. During the day, Dr. Morgan seeks out supplies. At night, he barricades himself away from the nightly blood-suckers. The film, again, was a success for both Vincent and AIP (directed by Ubaldo Ragona and Sidney Salkow), and in fact, has been remade in 1971 starring Charlton Heston (entitled *The Omega Man*), and 2007, starring Will Smith (*I Am Legend*).

In 1968 Price starred in Edgar Allan Poe's *Witchfinder General* (or





Throughout the 1960s, Dell Comics produced a line of "Movie Classic" comic books, many of which featured Vincent Price films. Shown above are all of the Vincent-starring issues.

The Conqueror Worm). Possibly the most sinister of characters he would be known to portray – Vincent's Matthew Hopkins is a witchhunter in the mid-1600s. Taking advantage of the weak-minded populous during the English Civil War, Vincent travels from village to village accusing people of witchcraft in trade for money and goods. This film is one of the greatest accomplishments and examples on celluloid of the horrors of this history. (See *HorrorHound* #19 for more information about this film.)

While firmly established as the greatest name in horror working at the time, Vincent definitely didn't solely work within this genre. Vincent, over the years leading to the '70s, worked on such varied projects, including *The Ten Commandments*, *Dr. Goldfoot and the Bikini Machine*, and most notably, as the evil character Egghead in the popular television series – *Batman*. He even guest starred on shows such as *Here's Lucy* and *The Brady Bunch*. Escaping the confines of the horror genre, Vincent's popularity in pop



culture was never more evident than when he was asked to participate in the popular game show – *Hollywood Squares*, becoming a regular player throughout the '70s. It was during this time that Vincent had taken the opportunity to stretch his legs within the industry, working more frequently on stage, radio and television. Most do not even realize, but Vincent was also a well-versed comedian, and frequented the popular

Red Skelton Hour comedy program throughout the '60s and '70s. Vincent took the opportunity to write his own books and record albums that ranged from everything on the subject of wine tasting to reading poems. In 1976, he even guest starred on an episode of *The Muppet Show* – an episode that is rivaled by popularity only by the famous "Star Wars" episode



Prior to VHS, the only real way fans of film could own a piece of their favorite movies was by purchasing Super-8 Videos. Each reel featured a small scene sampling from each title.

Collecting Vincent Price • by Robert Taylor

To talk about my own Vincent Price collection NOW, I'll have to begin by talking about the Vincent Price fandom of THEN. It began in the 1970s. Back then I was a librarian/media specialist in a junior high, and on the final day before Christmas Break every year we'd show the kids a movie in the morning as a treat. I quickly got tired of things the administrators chose – *Johnny Tremain* and *Men Against the Arctic* were excellent, but I felt that a little pre-Christmas horror might be fun. So, the longtime Price fan that I was, I suggested *Vincent Price in House of Wax*, and to my surprise, the administrators approved it. And the kids liked it, and they went home and had their merry Christmases, and that was that.

Some 20-plus years later, I found myself working on writing a family history for an impending reunion ... my co-writing partner was my cousin Sara. We became close friends while working on the genealogy, and one day, just talking about "stuff," she asked me if I remembered when *House of Wax* was shown at the junior high. I barely did! "Well," she informed me, "that movie changed my



life, because it started my being a big fan of Vincent Price!" Sara knew that I was a diehard movie fan and memorabilia collector, and her "confession" made me laugh. I had just shortly before then been in touch with Price's daughter, Victoria, who – a fellow collector had told me – was thinking of selling a few things from her father's estate, and had bought a couple small pieces of artwork from his collection. Sara was fascinated with this, with the possibility that a person could actually own something that belonged to one's favorite star! This is how our two Price collections began.

At some point in the early 2000s, Cuz (my nickname for Sara) and I began to track down Price memorabilia in earnest.

Thanks to "putting out nets," as Cuz calls her eBay searches, dealing with other Price collectors and with Victoria Price, or just by networking (searching and schmoozing), we became devoted hunters of Price memorabilia. We each have a "Price Room" in our respective homes, but we refer to the contents as one collection – which has made for pretty much ego-free competition. When an item

that followed years later.

It was also during this period that Vincent had become a regular spokesperson for commercials, print ads, and his own line of merchandise and toys – most famously being Milton Bradley's Shrunken Apple Sculpture (in which you could make your own shrunken heads). In 1971 Vincent lent his voice to the character of January Q. Irontail in the Rankin Bass stop-motion Easter story: *Here Comes Peter Cottontail*. Vincent Price later teamed up with Alice Cooper in 1975 via voice-over work on the album *Welcome to My Nightmare*, as well as later appearing on a TV special, *Alice Cooper: The Nightmare*. While his work with Alice Cooper is memorable, it pales in comparison to the voice work immortalized in 1982's *Thriller* by Michael Jackson. This voice over may be the most popu-



Vincent Price became a very prominent spokesperson in the world of advertising throughout his later years in life. On top of adorning Milton Bradley's Hangman and Shrunken Head Apple Sculpture toys, he could be seen hooking everything from Tlix to Best Western Motels. Shown above is just a sample of the advertising Vincent had worked on over the years.



comes up, we discuss whether "this needs to be had," and from there it's a quick decision as to which of us will pursue it. We each have our specialties, of course. Cuz has a tremendous collection of pressbooks and lobbies, LP record albums and photos, some of which belonged to Vinnie. I like autographs, so I've acquired a lot of letters and signed material. My collection has correspondence to Vinnie from a wide range of people – from Dennis Hopper, Julia Child, Helen Hayes, John Gielgud and many more. I've pursued odds and ends from Price's home as well – vases that stood in his living room, a pair of candlesticks, little framed photos of his beloved mom and dad. You never know what will turn up, or where!

Among the more unusual personal items we've found: huge seashells from Vinnie's shell collection, one of his baby shoes, wine-bottle coasters, Christmas ornaments, carved figures from Africa and

the cloth back of his chair from the soundstage of *Edward Scissorhands*! Although he'll always be remembered as an actor by most fans, and as an art expert by some fans – Cuz and I have come to know him as a devoted collector, and he collected and saved a vast variety of things. As I said, you never know what will turn up.

During the past several years, Cuz and I have met other Price collectors and shared information, and we agree that although at times we've been pretty intense competitors with them in auctions and sales, we truly do like our fellow collecting friends. One dear friend (She-Who-Shall-Remain-Nameless) once referred to me as "The Scourge of eBay." Ha! But we've been great buddies for years now.

Cuz and I have an aim in mind for our merged collection. We hope to see as much of it as possible join the other Vincent Price papers in the Library of Congress down the line. Preserving the Price legacy is what we fans are all about!

lar work in Vincent's resume, if only by the volume in albums sold and the fact that the music video (directed by John Landis) remains the greatest and most influential video of all time.

Going back to the '70s and Vincent's film work, one can't forget to mention 1970's *Scream and Scream Again* or *Cry of the Banshee* – as well as 1971's *The Abominable Dr. Phibes* (see this issue's Hall of Fame), 1972's *Dr. Phibes Rises Again*, and 1973's *Theatre of Blood* (directed by Douglas Hickox) in which Vincent portrays a disgraced stage actor who is thought dead, only to return to deliver a bloody series of murders against critics who had "humiliated" him (with each death having Shakespearean origins). The movie is considered by many to be Price's best work – although it is arguably one of the most forgotten by time (compared to his more mainstream titles such as



1911 • VINCENT PRICE • 2011



By Robert Aragon

Robert Aragon copyright 2010 • www.AragonArtStudio.com

A Portrait of an Artist • by Robert Aragon

The name of Vincent Price certainly conjures images and visages of silver-screen terror. He was the quintessential artistic madman. His Gothic antitheses had been formed by fate with violent consequences. His brooding characters were urbane, sophisticated, and suffered from deep emotional wounds. The refinement of his film characterizations were imbued with an emotional vocabulary that stemmed from the actor's personal experience.

Vincent Price's horror film persona was merely a thin layer in his multifaceted life. In fact, when I think of "VP," I often have to remind myself of his terror films. For Vincent was first and foremost an artist. He had an inquisitive mind and sensitivity of heart. He had the passion and enthusiasm for life in all its guises. Lastly, he had a sense of humor about himself and life in general. But to have a fuller understanding of the gentle man behind the silver-screen image, we must see a portrait of the artist as a young man.

To understand this lover of the arts, one must be aware of two key experiences that had a formative influence on Vincent. His childhood in Missouri, although secure both socially and financially, was too conventional and unvarying for the curious young man. He was born with an insatiable appetite for knowledge, which was fueled at age six when he discovered an art book in the family library. The 1917-published book was *Apollo: An Illustrated Manual of the History of Art Throughout the Ages*. This tome awoke within the boy the possibilities and greatness of art.

Another experience that surely quenched the inquisitiveness of the young Vincent was a love and deep admiration he had for a neighboring family. This family was unlike any other in the region, for they had connections with poets, painters, writers and sculptors. Vincent felt that they were from another world. He admired how they lived and loved, and how they used money as if it were meant to be spent, not merely to sustain. His visits there included poetry readings, storytelling and costume wearing, all having to do with the beauty of nature and love. Vincent felt inspired by this. He learned that one may take a chance with life — a chance to see differently, to think differently and to be different. There is no question he was forever affected by this introduction to creative freedom.

Vincent once said, "We were considered to be the best-mannered children of the town, but politeness can invade other patterns of one's life." He was fearful of complacency and the loss of the excitement for life, fearful of that dreaded disease he would refer to often as boredom. His deep passion for the arts lay in his belief that art and religion were inextricably tied together. Thus, they were both essential for the human spirit, condition and experience.

While on a school camping excursion as an adolescent, he and a companion had unearthed some ancient American Indian artifacts, which won him the crown of popularity for the summer, as well as a passion and respect for Indian art that lasted his entire life. He would often wear an Indian bracelet — a symbol of his devotion to the American Indian culture.

At age 12, upon hearing of a local art dealer who had an etching by Rembrandt Van Rijn, *Two Nude Models, One Standing*, Vincent placed a \$5 deposit towards the astronomical price of \$32.50 to own this masterpiece. He promised a monthly payment for two years, although the reality was much longer. It was the first art piece he would buy, and most importantly, it was the genesis of a pattern that sustained him throughout most of his life: Work = Funds, and Funds = Art.

With his interminable questions regarding art, he traveled to Europe by himself at the age of 16, where he joined tour 22, for the sole purpose of witnessing

firsthand, the wondrous works of art in the finest museums. England was his first stop, where he fell in love with the British Museum in particular, and England in general, becoming one of the world's most passionate Anglophiles.

He attempted painting, believing himself to have the talent of the masters! Unfortunately, to his dismay he discovered he was without talent in that department. During his Yale days, a close attachment to New Yorker cartoonist James Thurber sparked a love for cartoons and caricatures that lasted a lifetime.

In 1951, he established the Vincent Price Gallery and Art Foundation on the campus of East Los Angeles Community College, where he donated much of his prestigious private collection. Vincent was aware of the potential of art, and he wanted to expose as many pliable young minds to it as possible. Currently, the

Vincent Price Art Museum is undergoing expansive construction and will re-open in 2011 to mark the centennial of Vincent's birth. He donated generously to many museums and art foundations throughout his life, particularly during the last few months of his life.

One of the tiny treasures purchased with funds from his three-year Broadway run of *Angel Street* was a 2½ x 2½-inch Goya oil on ivory, titled "Old Man Looking for Fleas in His Clothes." During a fire scare in the late 1950s, he quickly evacuated his home, only to later discover that he had subconsciously placed the tiny masterpiece in his pocket.

After realizing at an early age that collecting pennies could help him afford desired works of art, Vincent developed quite a reputation for frugality,

turning off lights whenever possible and eating very little, but there was nothing frugal about him when he then spent a small fortune of his saved money on a painting, since art was what truly nurtured him.

Vincent had a great respect for language and the spoken word. He was not fond of the "mumbling" teen actors who emerged in the 1950s, as he felt that language was an art in itself. Consequently, it is in the spoken word where Price truly found his artistic expression, and he was a master of diction and phrasing. When, in his later years, the afflictions of illness made him feel that his vocal duties on *PBS's Mystery!* had been compromised, it was a deciding factor in his decision to relinquish that position.

Vincent was a Gemini, meaning that there was a duality to the man. For all his enthusiasm towards life, he also suffered from depression at times, retreating into a private place, only to resurface anew. I'm certain this "darker" side of Price was evident while he performed in his terror pictures. He made a very convincing villain in such roles, while his more jovial performances tend to have a slight tongue-in-cheek quality to them.

He loved the fun of fright and his reputation as a Boogeyman. In his senior years, while waiting at stoplights in his automobile, he would make scary faces at the other drivers around him. When asked "what are you doing?" His reply was "I can't help it!"

Another anecdote that makes me smile: One Christmas he purchased a diamond bracelet his wife Coral was fond of. He then opened a can of dog food and hid the bracelet within the mush. Wrapping it and handing her the can on Christmas Day, she had to dig through the food to retrieve her gift. That was Vincent's macabre sense of fun. He truly felt that life was one big joke, and if you took it seriously, you were doomed. He would often say, "We are only actors." He meant that, too. There was no pretense. That was VP.

Vincent was a lover of philosophy, following the teachings of Joseph Campbell, and he was a faithful and loyal man. He was also a cook, a writer, a poet and anything else that interested him. He believed that limiting one's interests could only limit one's life. VP never limited his life. In fact, he was even a member of the Los Angeles occult scene of the '60s.

One has to admire someone who approaches life with such a zealous appetite. He was simply marvelous!

Vincent Price was, as the old proverb would say, "a gentleman and a scholar." Oh, yes, and before I forget, he also worked on some pretty terrific films that have stood the test of time. 🍷



House on Haunted Hill and House of Wax). In 1974 Vincent appeared in the Amicus title, *Madhouse*, which featured a very similar storyline of an actor seeking revenge against those who harmed him. Both films, ironically enough, can be found in a special DVD two-pack thanks to MGM's Midnite Movies.

While acting on shows like *Batman* and *The Muppet Show* helped cement Vincent's place in pop culture (spreading his wings beyond his horror roots), it was his work outside of cinema in the 1980s that helped make Vincent a household name for children everywhere. While hosting the PBS television series, *Mystery!*, Vincent could also be found on such programs as 1985's *The 13 Ghosts of Scooby-Doo*, where he voiced the character of Vincent Van Ghoul, an aide to Scooby and his adventures hunting ghosts. In 1985, Vincent lent his voice to the villainous character of Professor Ratigan in Disney's *The Great Mouse Detective*. But this family-friendly work definitely had no



effect on his willingness and desire to work within the horror industry. In fact, Vincent had been known to scowl at children for fun, all in the spirit of being that scary man on the big screen. He truly appreciated his work.

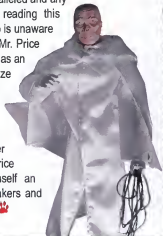
Co-starring with John Carradine and Donald Pleasance, in 1980 Vincent starred in quite possibly the silliest horror title of his career: *The Monster Club*. An anthology, Vincent plays Erasmus, a vampire who treats classic horror writer, R. Chetwynd-Hayes (Carradine) to a night out on the town, at a local monster club in which things that go bump in the night relax and party. The film features some of the cheesiest costumed monsters (literally wearing crappy Halloween masks) and live musical performances by The Viewers and The Pretty Things. While extremely silly, the film is a must-see for



anyone interested in cornball horror. In 1983 Vincent appeared in the British horror comedy *Bloodbath at the House of Death*, as well as *House of the Long Shadows* in which he co-starred with fellow horror icons Christopher Lee, Peter Cushing and John Carradine. This was the first film to feature all four of these legends in one title. In the final 10 years of his life, Vincent Price appeared in the oddball film here and there. In 1987 he appeared as the narrator in his last noteworthy horror entry, *The Offspring* (also known as *From a Whisper to a Scream*; directed by Jeff Burr), an anthology about a town historian who tells tales of horror to a reporter writing a story on a killer's impending execution.

Way back in 1982, Vincent had provided narration for Tim Burton's short film, *Vincent*, about a young boy who dreams that he is in fact Vincent Price. The collaboration was a precursor to the greater work of Vincent's portrayal in *Edward Scissorhands*, where he plays the creator of this Johnny Depp-portrayed cinema icon, in a retro-remake of the *Frankenstein* story. "Scissorhands" marked Vincent's last major role, as sadly, after the film, Vincent passed away due to complications from emphysema and Parkinson's Disease on October 25, 1993. He had been in discussion before he fell ill to perform the character of Santa Claus in *Tim Burton's Nightmare Before Christmas*, but sadly, that was never to be.

Vincent was an artist through and through. Not only on film, television, stage and radio, but he was a well-known fine-arts collector and painter. He was a gourmet cook. His name even branded a line of pottery and dishes which were sold at Sears, Roebuck dubbed "The Vincent Price Collection of Fine Arts." His impact on the industry is unparalleled and any modern horror fan reading this magazine today who is unaware of the film works of Mr. Price need use this article as an excuse to familiarize yourself with a true legend and some of the greatest horror titles of all time. 100 Years after his birth, Vincent Price is still proving himself an inspiration to filmmakers and actors everywhere. 🍷



Roger Corman on Vincent Price:

This past August, *HorrorHound* had an opportunity to sit down with Roger Corman to discuss a number of aspects of his career. Below is an excerpt of this interview, in which Roger discussing his working relationship and friendship with acting legend – Vincent Price:

"The first of the Poe films we did was *The Fall of the House of Usher*. I didn't plan to do a series of pictures about Poe. I just wanted to do that one picture. All through writing the script, and when the script was finished, I thought of various actors and it just seemed to me that Vincent Price was the ideal actor. He had the intelligence and the sensitivity of Roderick Usher. I thought he was right for it, so I sent him the script. We talked about it, and he agreed to play it. The picture was quite successful and as a result we did *The Pit and the Pendulum*, and we just kept on going.

Working with Vincent was always pleasurable. I have worked with many difficult actors in my life and Vincent was never difficult in any way. I don't remember him ever demonstrating anything other than the willingness to work. He was an intelligent and pleasant collaborator. He prepared heavily. He poured himself into the role,

because we were shooting very quickly – we were shooting three week schedules – there wasn't a great deal of time to do much directing on the set, so what I would do is work with Vincent before shooting and we would decide and make decisions about the character's motivation and so forth. That way, when it came time to shoot, we were in agreement as to the broad outlines of the character and would have just a little bit of discussion during shooting.

We were good friends. We would have lunch on occasion. I threw a dinner party once that he came to, and he did the same thing for me. He was older than I was, but we were good friends."





Blue Water Comics, known for their dedication to both classic cinema and pop culture icons, continue to produce their line of Vincent Price Presents comic books. Many titles, of which can be seen promoting past film works such as *The Thing* and *Abominable Dr. Phibes*.

EVENTIDE by Vincent Price and Robert Aragon

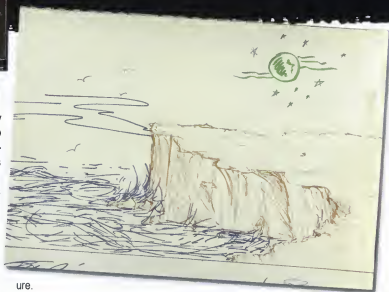
I am a very private man and admittedly, I was hesitant when asked by *HorrorHound* to write a few words regarding Vincent Price. But, out of friendship to Aaron and Nathan, I agreed. While searching for some of Vincent's correspondence, I located a work of art which I had proverbially "locked" away. This one art piece awoke a multitude of sealed memories and of quieted emotions.

In the winter of 1992, I received a note from Vincent Price mentioning a loss of spirit and sadness over recent events. I was greatly moved and affected by his situation, and wished to be of help. But how would this be possible?

I then recalled how we had discussed a Vincent Price limited-edition signed print, sketched by me and signed by both of us. He loved the idea and approved the preliminary sketch. Unfortunately, the hand of providence struck his wife Coral, who came down with cancer. I felt our signed print was of no relevance whatsoever and I quickly abandoned our collaborative art project.

However, I was certain of one thing — art would encourage Vincent through his present health and emotional condition. Therefore, I told him of my new art project: to create a collaborative work of art — not for commercial use — but for the sake of art itself. He rallied his strength for the idea.

Over the next few weeks, an acid-free sketch board would make the rounds between his home and mine. Every few days, I'd receive the sketched board at my home on Dearborn Drive, I would add a few lines, then ship it back to Swallow Drive where Vincent awaited. It was then properly dated and signed by both. It hung proudly in my room for a few months, until Vincent's passing, whereupon I removed it from its matted frame and stored it away. An incognito-act, I assure you, for I am still unaware of why I would conceal such a treas-



ure.

I shared many of my diffident, yet artistic, aspirations and goals with Vincent. At the time, I was harmfully shy and insecure of my talent, and aside from my family, he was the **ONLY** other person I would share my artwork with. He wanted me to nurture my raw talent, and felt success would come to me. He believed it would find me as long as I wasn't affected by other artists or schooling of any kind. He was correct.

I've had many artistic successes since Vincent's passing. I'm semi-comfortable with my artistic talent. I've grown since those painful, awkward days of creative insecurities. Rediscovering this creative treasure sketched by Vincent Price and I, after 17 years in storage, has made me realize how much influence he had in my artistic growth. But mostly, it reminds me how much I still need him.



The Full Price • by Jessica Dwyer

I'm a Midwest girl who grew up just an hour or so outside of St. Louis, Missouri. St. Louis. The city has a lot of history tied to it and has given birth to a wealth of great people. However, Vincent Price is one of its "favorite sons" who sort of surprises fans when they learn he was from the area.

I didn't realize this fact until I was close to 12 years old and watching some VHS tapes of the PBS station showings of *Dark Shadows* during a pledge drive to stay on the air. Lo and behold, alongside his wife Coral Browne, was an elderly Vincent Price raising money by doing a commercial with a singularly Alfred Hitchcock vibe. Imagine my delight, discovering that one of my all-time childhood heroes was from my home state and a neighbor to boot.

HorrorHound gave me the opportunity to do a special sort of tribute within this larger tribute to the man who I consider THE voice of horror. Vincent Price will be a legend forever, of course, and very much so in our favorite genre. But I wanted to give a more personal look at Vincent the man and where he came from and what made him who he was: Vincent Price was special in many ways, and not just the ability to turn from charming to sinister with just the raise of an eyebrow.

Vincent was born in St. Louis on May 27th, 1911. Thanks in part to his family's affluence Vincent had a great education. He attended the St. Louis Country Day School, a private school that is still in service today. Vincent never stopped being a part of St. Louis, nor did his home leave him. He came back to Country Day School for visits and the school itself kept records of many of Price's exploits, especially in the theatrical world.

Vincent Price was not always cast as the villain. In fact, Price was very much a romantic lead in the theater world with one of his most famous roles on stage as Prince Albert opposite the legendary Helen Hayes as Victoria in *Victoria Regina*. Vincent also wrote a play in 1937. In 1942 Price played President Abraham Lincoln in the stage production of *Yours, A Lincoln*. These roles were completely opposite from those he would become known for.

Vincent never really left the stage over the decades while working in film and in radio and TV. In the '70s, he did some very significant productions that he really enjoyed. *Oliver!* saw Vincent bring to life Fagin from the pages of *Oliver Twist*. Vincent went on a tour with the show. After this he performed a highly regarded one man show as Oscar Wilde called *Diversions and Delights* which he toured around the world.

But art was always Vincent's first love and he amassed a collection that would make most museums envious. Vincent went to great efforts to make art accessible to people. He wanted art to be seen and shared by everyone. He was a member of the Courtauld Institute of Art in London which is part of the University of London and specializes in the study of art history. Vincent took some iffy choices film wise to fund his love of buying art pieces. But his dedica-



tion to his passion was something that he never gave up.

The Vincent Price Gallery, which is part of the East LA College in Los Angeles, has held showings of some of Vincent's art collection, and continues to carry his name. A brochure from a celebration the gallery held in the late '90s carried a quote from Vincent where he stated what art signified to him: "I think that art, and the appreciation of art, is curiosity about life and the capacity for wonder. This expression really sums up my entire philosophy of life — the capacity for wonder."

Vincent was truly a renaissance man. Between being a great actor, a gourmet chef, and an art collector he also wrote. Vincent penned what was called a *Visual Autobiography* that focused on his love of art. In 1965 he and his then-wife Mary wrote a cook book called *A Treasury of Great Recipes*. Vincent's love of good food nearly matched his love of art. He also wrote a book about his dog Joe called *The Book of Joe: About a Dog and His Man*. That was just some of the works he did, not to mention articles and submissions to other publications and magazines.

When Price died only a few days before Halloween on October 25th, 1993, the world lost a great man who had given us more than just unforgettable horror films. Vincent Price wanted the world to see the beauty around us. But he

did leave behind some beautiful things to share with the world as well as some amazing work in his own right.

Vincent painted and sketched as well as appreciated the work of others. These works as well as his collection and personal items have become part of a project set for May of next year to coincide with the 100th anniversary of Vincent's birth. The "Vincentennial" is the brainchild of Thom Stockman who lives in Vincent's hometown of St. Louis and is an avid fan of the man as well as a horror collector and lover of old movies. He shows his Super 8 collection in mini-festivals at locations around the city as part of what he calls "Super 8 Madness."

Stockman wants people to appreciate all that made Vincent Price the legend he is. Utilizing personal parts of Vincent's life, thanks to pieces that Vincent Price aficionados like Rick Squires and Robert Taylor have acquired over the years, Stockman is hoping to put together an exhibition as well as other events alongside the film festival he has planned of Vincent's work. The "Vincentennial" celebration is part of Cinema St. Louis which hosts numerous cinema-related projects throughout the year.

Vincent Price was truly an amazing man who has inspired many with both his work and the giving spirit that he possessed. It's an honor to come from the same part of the world as he did. It's also not surprising to see that a man who came to be known as one of the world's greatest villains was really one of its most giving spirits. 🐾

Julian Sands on Vincent Price: The Warlock and the Witchfinder

When I was a youth and was watching a lot of genre pictures, Hammer Horror ... there were three people who defined what I aspire to, which is Peter Cushing, Christopher Lee, and Vincent Price. Vincent Price made a particular impact. Not with one of the early classics, but when I saw him in *Theater of Blood*. The earlier works, *The Pit and the Pendulum*, and *The House of Usher* were so compelling because he was so elegant. He had that extraordinary voice. He was a very chic man, a very civilized man. You always felt like he was someone who was eminently



cultured. And had what would be called an old world sensibility. He was very imposing and impressive, very striking looking person. And with a twinkle, always a twinkle. As serious as he might be as a character, there was always that twinkle of personality. His personality was never subdued by the self-regarding seriousness of genre that can sometimes overcome actors. What I relish is the chance to do more genre work and I'm ready to give it a lot more as a more mature person, than perhaps twenty years ago. I always relish doing period pieces, of course, but I can't say that would trump a contemporary. *Theater of Blood* is wonderful ... but *The Raven* and *The Pit and Pendulum* though both aren't modern there sort of timeless. First of all its Poe, then you've got a big dark house on a stormy night. Those are the ingredients be it 2020 or 1820. ... 🍷



the 100 greatest names in horror of the last 100 years

by Nathan Hanneman
with Michael O'Malley
art by Joel Robinson

What an insane idea it is to develop a list of the 100 greatest names in horror over the last 100 years. No doubt anyone reading this list will quickly determine misplacement of a name here or there. And in making the list, to limit yourself to 100 names – that made the determination of the order and inclusion of each name all the more difficult ... So why do it?

The answer is pretty simple – lists are fun! This writer has always been a fan of lists – whether it be in printed form, a fan's musings online or even public discussion. You never agree with them – but one thing is always constant – making, or reading those lists are always entertaining. Even if you are met with anger upon revealing your choices (or happen to be the one harboring said anger).

The staff at *HorrorHound* has, since day one, considered ourselves fans first. The majority of the content in every issue of this magazine is based on our love of the genre and everything that surrounds it – from comic books and games to toys and music. We fall into consistent discussions about the greatest names in the industry, whether it's arguing about that next Fulci article we may be writing, or figuring out how to structure an entire issue around Stephen King. When the time came to discuss the 100th birthday of Vincent Price, we no doubt jumped at the chance to present something special. After all – magazines have developed amazing Price-related content for years – long before *HorrorHound* ever launched. But how can you ignore the opportunity to give proper tribute to arguably the greatest icon of our time – of the last 100 years? And by making such a statement, our natural progression was to blatantly make and cement this claim.

So we hope you, the readers, enjoy our interpretation of the 100 greatest names in horror. Even compiling the list resulted in quite a few arguments in-house, so we are fully prepared to receive a few emails over the next few months from fans either agreeing or picking apart our choices. After all – in this near-impossible feat, how on Earth can we please everyone? So without the help of mathematical or scientific assistance, we present the names of the best directors, actors, writers, FX legends, musicians, producers and icons – industry wide – who have not only contributed, but have left their mark in this world of horror.

1. Vincent Price
2. Boris Karloff
3. Stephen King
4. Lon Chaney
5. Bela Lugosi
6. Lon Chaney Jr.
7. Christopher Lee
8. H.P. Lovecraft



Lon Chaney, Sr. – "The Man of a Thousand Faces" – was a prominent actor during the silent age of cinema, as well as one of the most powerful and talented men in his field. His horror works laid the foundation for all filmmakers to follow, as well as FX artists. On classics like *Phantom of the Opera* and *Hunchback of Notre Dame* he developed his own make-up appliances which are still some of the most impressive works to this day.



In the 1950s, William Gaines oversaw one of the most influential comic companies of all time, leading his company through a golden age thanks to titles such as *Tales from the Crypt*, *The Vault of Horror*, *Weird Science*, and *Shock Suspense Stories* (not to mention *Mad Magazine*!) EC Comics went on to influence generations of storytellers and filmmakers which shaped horror as we see it today!

The man behind such legendary makeup and FX designs as the Frankenstein Monster, *The Mummy*, *The Bride of Frankenstein* and *The Wolf Man*, Jack Pierce worked for Universal Studios during the most important period of cinema and his work (while unappreciated at the time) can still be pinpointed as one of the most important in the industry. Often imitated, but never duplicated.



Known by many as "The Father of Science Fiction," H.G. Wells wrote some of the most important novels of the last 100 years. His groundbreaking works include *The Island of Dr. Moreau*, *The Invisible Man*, *The Time Machine* and *The Food of the Gods*. In 1938, film legend Orson Welles read Wells' story *The War of the Worlds* on the CBS radio network which subsequently caused reported mass-hysteria by listeners.

Son of Carl Laemmle, the founder of Universal Studios, "Junior" was in charge of his father's studio from the late '20s to the mid-'30s and helped produce some of the greatest films in horror history, including *Dracula*, *Frankenstein*, *The Mummy*, *The Invisible Man* and *Bride of Frankenstein*. After a few studio flops, the Laemmle family was forced out of the company, but their impact on the industry has remained unparalleled.

9. George Romero
10. Peter Cushing
11. James Whale
12. Rod Serling
13. Alfred Hitchcock

14. William Gaines

15. Mario Bava
16. Wes Craven
17. John Carpenter

18. Jack Pierce

19. Terence Fisher
20. Clive Barker
21. Roger Corman
22. Dick Smith
23. Dario Argento
24. John Carradine

25. H.G. Wells

26. William Castle
27. Claude Rains

28. Carl Laemmle Jr.

29. Ray Harryhausen
30. Dan Curtis





31. Richard Matheson

32. Tobe Hooper

33. H.G. Lewis

34. Lucio Fulci

35. Sam Raimi

36. Stan Winston

37. Rick Baker

38. Robert Englund

39. Rob Bottin

40. Dwight Frye

41. Tom Savini

42. Elsa Lanchester

43. Donald Sutherland

44. Jamie Lee Curtis

45. Peter Lorre

46. Robert Bloch

47. Forrest J. Ackerman

48. Guillermo del Toro

49. Peter Jackson

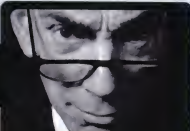
50. Donald Pleasence

51. Ingrid Pitt

52. Glenn Strange

53. Dan O'Bannon

54. Bruce Campbell



"The Godfather of Gore" himself, Herschell Gordon Lewis may not have developed the biggest film projects or franchises of all time, nor the most iconic of characters—but he will forever be remembered for ushering in the gore film and all of its bright-red glory—thanks to such films as *Blood Feast* (way back in 1963), *Two Thousand Maniacs*, *Color Me Blood Red*, *The Gruesome Twosome* and *The Wizard of Gore*.



Sadly, Peter Lorre may be one of the more unrecognizable names on this list by today's horror fan. His kooky looks and voice helped establish him as a horror star in the 1940s through the '60s. He starred opposite the likes of Vincent Price and Boris Karloff in such films as *The Raven*, *The Comedy of Terrors* and *Tales of Terror* (Roger Corman productions), and also worked with such names as Fritz Lang and Alfred Hitchcock.



Taking the industry by surprise, Guillermo has become the best genre director working today. Whether personal horror stories filmed in his native tongue, such as *Cronos*, *The Devil's Backbone* and *Pan's Labyrinth*, or Hollywood franchises like *Hellboy* and *Blade II*, Guillermo delivers on every level, and even as a producer on film projects like *The Orphanage* and the upcoming *Don't Be Afraid of the Dark* and *Haunted Mansion*.



Willis O'Brien pioneered the motion picture special-effects industry, specializing in stop-motion animation. His early works influenced (*The Lost World*, *King Kong* and *Son of Kong*) such artists as Ray Harryhausen and Rick Baker. In 1950, he won an Academy Award for his work on *Mighty Joe Young*, in which he was credited as a technical creator, in conjunction with a young Harryhausen in his first major film work.



Tim Burton is one of those rare names to transcend the industry. His visions are drenched in the history of horror, and anyone can attest to his love of the look and feel of all things spooky when witnessing films such as *Beetlejuice*, *Sleepy Hollow*, *Edward Scissorhands*, *Ed Wood* and *The Nightmare Before Christmas*. The fact that he can take horror and twist it into a product for mass consumption is still impressive to this day!



It's hard to believe that one man can be responsible for so much. Empire Pictures, Full Moon, Wizard Video, the Puppet Master franchise, Re-Animator, Ghoules, Subspecies ... the list goes on and on, and Band, who has been working within the entertainment industry since the 1970s can still be seen at conventions plugging his latest Demonic Toys or Gingerdead Man film installment!

- 55. Joe Dante**
- 56. Peter Benchley**
- 57. David Cronenberg**
- 58. Bob Clark**
- 59. Max Rosenberg**
- 60. Val Lewton**

61. Willis O'Brien

- 62. Elvira**
- 63. Barbara Steele**
- 64. Anthony Perkins**
- 65. John Landis**
- 66. Anne Rice**

67. Tim Burton

- 68. Ed Wood**
- 69. Lloyd Kaufman**
- 70. Eli Roth**
- 71. Stuart Gordon**
- 72. H.R. Giger**
- 73. Paul Naschy**
- 74. William Lustig**
- 75. Herman Cohen**
- 76. Larry Cohen**

77. Charles Band

78. Rob Zombie





79. Thomas Harris
80. Dick Miller
81. Ishiro Honda

82. Hideo Nakata

83. Charles Addams
84. Jonathan Frid
85. Anthony Hinds

86. KNB EFX

87. Bert I. Gordon
88. Vampira

89. MST3K

90. Goblin
91. Basil Rathbone
92. Coffin Joe
93. Tom Atkins
94. Joe Bob Briggs
95. Frank Darabont
96. Jerry Goldsmith
97. Bernard Herrmann
98. Brad Dourif
99. James Wan and Leigh Whannell

100. Platinum Dunes

In the early 2000s, the Japanese horror film industry took America by storm thanks to such films as *Ju-On* and *Kairo*. But it was two specific films from director Hideo Nakata that ushered in this paranormal import trend – *Ringu* and *Dark Water*. As part of the Japanese invasion, *Ringu* was the first Asian horror film to be remade for American audiences (as *The Ring*) and is considered one of the scariest movies of all time!



One of the last FX crews to truly impact the horror industry – KNB EFX was created by Robert Kurtzman, Greg Nicotero and Howard Berger in 1988. Although Kurtzman is no longer be with the studio he helped form, the group has worked on some of the most memorable films of the past 20-plus years, including *Evil Dead II*, *Night of the Creeps*, *Predator*, *Tremors*, *From Dusk till Dawn*, *Scream*, *Bubba Ho-Tep* and so on!



Many classic horror and sci-fi fans have damned them for their "disrespect" to the industry – but for the rest of us who waited impatiently throughout the 1990s for the latest episode of *Mystery Science Theater 3000* can attest – "MST3K" has done more for the industry than those hot-headed *HorrorHounds* can comprehend. After all – they introduced the *Teenage Werewolf*, *Mole People* and *Gamera* to a whole new audience!

Love him or hate him, Michael Bay has established Platinum Dunes (along with Brad Fuller and Andrew Form) as the most successful horror-film studio working today – even if the majority of their projects revolve around remaking classic horror films. A few examples of their remake projects include *A Nightmare on Elm Street*, *Friday the 13th*, *The Texas Chainsaw Massacre*, *The Amityville Horror* and *The Hitcher*.

The Countess: A Tribute to Ingrid Pitt

By Jessica Dwyer

As the '60s drew to a close, women in horror had a long way to go to match the heights of stars like Bela Lugosi, Boris Karloff and Christopher Lee. The horror legends were all men ... no female could equal them in bloodlust, not to mention the sexual edge that Lee brought into play with his portrayal of Dracula.

Enter Ingrid Pitt, who would become synonymous with Hammer Horror as one of the most iconic horror females in the history of the genre. In a world where women in horror films were victims, Ingrid became the one to fear. She broke down barriers, liberating the female of the species with a combination of breathtaking beauty and unbri- dled strength and spirit.

That strength and spirit came from a life whose early years contained as many real horrors as were to be found in some of her films. Ingrid was born in Poland in 1937, and during WWII, she and her family were placed in a concentration camp where they resided for three years. Ingrid would later say that she didn't want to see horrific things because really, after going through something like that what could scare you? But as she said, "I think it's amazing that I do horror films when I had this awful childhood. But maybe that's why I'm good at it."

Ingrid's career started to pick up speed in the 1960s with sup- porting roles in films like *Dracula* and *Where Eagles Dare*. In 1970, however, she starred in the first of the three horror films that would cement her status as a goddess of horror, not to mention Hammer.

The first role was the one that would forever be linked to her, that of Camilla Karnstein in *The Vampire Lovers*. *Vampire Lovers* was very much a feminist vampire movie — Camilla had just as big a set of fangs as some of Hammer's stock of male vampires, and she knew how to use them.

As a vampire whose literary origins pre-dated Bram Stoker's *Dracula*, the role of Camilla required an actress that could be strong and seductive while also revealing the character's more fragile side. Starring alongside Peter Cushing and other Hammer staples, Ingrid left an indelible mark on the genre, both for herself and the Camilla character (a series of Karnstein films followed, minus Ingrid's talents).

Ingrid's next film with Hammer was *Countess Dracula* (1971), this time not drinking blood but bathing in it. Based on the true story of Elizabeth Bathory, her portrayal of the Countess required her to don heavy old-age makeup, covering up her lovely features as the decrepit and greedy Countess. She learns the blood of young virgins can restore her youthful appearance; however, the effects are only tempo- rary and so the murders begin. Thanks to her literal bloodbaths, she transforms into her beautiful, young self, masquerading as her own daughter (whom she imprisons) until the end when her horrible crimes are discovered. Again, Ingrid showed her ability to create a complex character both ferocious

and strangely sympathetic, a duality of strength and fragility that came across brilliantly on screen.

Later that same year, Pitt appeared in the Amicus film *The House that Dripped Blood* as, ironically enough, a horror movie actress opposite *Doctor Who*'s Jon Pertwee (as an aging horror-film star who purchases a vampire cape with extra "benefits"). Her voluptuous character turns out to be a member of the blood-drinking set and "recruits" Pertwee in a scene that's since become immortalized in reference-book photos.

After these three roles, Pitt went on to a variety of film and television work. One series of note had her working yet again with Pertwee, in two separate appearances on *Doctor Who*, of which she was also a fan. She provided fans with memorable appearances in the horror classic *The Wicker Man* (1973), as well as the Clive Barker-penned *Transmutations* (1985).

Ingrid was also a writer, which became another career for her over the years. She wrote *The Bedside Companion for Vampire Lovers*, a history of the myths and realities of vampires as well as the public's desire for the creatures. She followed this with a series of tomes that included *The Ingrid Pitt Book of Murder, Torture, and Depravity* and *The Ingrid Pitt Bedside Companion for Ghost Hunters*. She also wrote novels and his- torical pieces of a less macabre nature, as well as penning a *Doctor*

Who script which was later used as an audio drama.

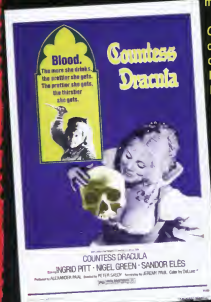
In addition to articles for Web sites and magazines, Ingrid penned her auto- biography, *Life's a Scream*, where she chronicled her fight with breast cancer and the adventures of filming alongside stars like Clint Eastwood, Richard Burton and Peter Cushing.

Ingrid Pitt loved her fans. Her fan club had meetings and annual reunions which she attended. She even had a dating service on her Web site, "The Pitt of Horror," to help horror fans find love with assistance from "Auntie Ingrid."

She adored meeting them and the new generations who were just discover- ing her. Up until her death, she was attending conventions and gatherings, say- ing, "It's great meeting the fans. They tell me that I am more beautiful now than when I was making films a quarter of a century ago. All lies, of course, but sweet. And where else is an old bag like me going to get strapping young men and women whispering sweet nothings in her ear?"

As a horror fan as well as a woman and a writer, Ingrid Pitt was a personal hero, and sadly, I never got the chance to meet her before she passed away. Her work and her image will live forever, just like the vampires she played. Her life's story was as exciting and adventure-filled as any of her films. She will be missed but she will never be forgot- ten.

Ingrid Pitt passed away on November 23rd, only two days after her 73rd birthday. Rest in peace, Countess. Thank you for the night- mares and the dreams. 🐾



MOVIE POSTERS: REDNECKS, HILLBILLIES AND BUMPKINS DOWN ON THE FARM

by Matt Moore

Exploitation and horror are like peas and carrots — they just go together. In the horror genre, we explore fear in all of its forms, and venturing into a field to acquire an ear of corn for dinner has proven, from time to time, thanks to cinema, to result in a venture straight into the wrath of depravity. As innocent as we want it to be, "country" life has its dark side. Aside from rumors and back-handed jokes, truth lies within some of those "tall tales." We have seen these story types turned into 35mm beauties plenty of times over the years, and their poster art helped warn us of what lies behind the barnyard door.

This oddball subgenre has been around since the 1950s, however, it took just a few key films along the way to establish this crop of terrors as a staple in the industry. One classic of the genre not to be overlooked is the Alan Ormsby film *Deranged*. This title epitomizes the down-in-the-woods, back-on-the-farm mythos in this docu-drama horror film about the cannibal-neophile-murderer and all around creepy (and real life) serial killer, Ed Gein. *Deranged* is by far the best portrayal of Gein and will stand strong as one of the best farm-grown horror films (and non-fictional stories) on record.

Following *Deranged* we find ourselves looking into the face of evil itself — housed in the same fields where we grow our food ... found in the farms that sustain us as a nation. We are talking about the likes of *Motel Hell*, *Pigs* and *Slaughterhouse*. These films not only attack us with the sheer terror of what waits behind the fence, but the million-dollar question: what else is in this sausage? These films, while often tongue-in-cheek, succeeded at damaging our thoughts about the sanctity of food preparation — something that is still held dear to our hearts (and refrigerators).

Even when we head over to the fish counter, we should have our concerns. The use of worms to catch fish has been around for longer than most people can remember, but after we saw the man-eating monster worms in Jeff

Leiberman's classic tale of horror, *Squirm*, we might want to consider a different type of bait.

Along with the bad food and zany critters, crazy farmers and farmhands can't be forgotten. With films like *Invasion of the Blood Farmers* and *Barn of the Naked Dead*, we are introduced to a certain type of depravity only engaged in by people that have been secluded on their farms for way too long. The eye-popping posters from these titles helped grab the attention of moviegoers, yuppies — and farmers, alike. There is one particular film of



note which brought together the degenerate farmer with a Charles Bronson-esque attitude — *The Farmer* — an action/horror/exploitation/revenge flick full of gore, over-the-top action and stunts that make you question if the guy on-screen even survived. Unfortunately, *The Farmer* was not widely seen due to its limited theatrical and home video release. Thanks to Scorpion Releasing, *The Farmer* should be making its way back to retail soon. In the '90s, we all put gave up on our beloved farm-based horror movies ... then, out of the blue, we received the excellent, Yvonne DeCarlo (Lily Munster) starring film, *American Gothic*. This surprising gem really helped breathe new life into the dormant fear-farm subgenre.

While the intent of this article was to shine a light on this fun segment of the horror genre, it is more so meant to celebrate the poster art these backwood romps spawned during their theatrical runs — oh so long ago. Shown here are 10 of the coolest farm-fresh horror posters available. Track 'em down, pop up a fresh batch of corn and enjoy the rural rampage!

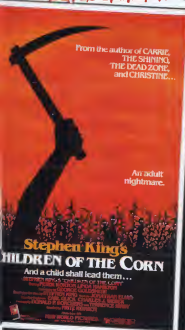


Slaughterhouse

You better get out
to hell place.



they planted the LIVING
and harvested the DEAD!



starring ANDREW PRINE

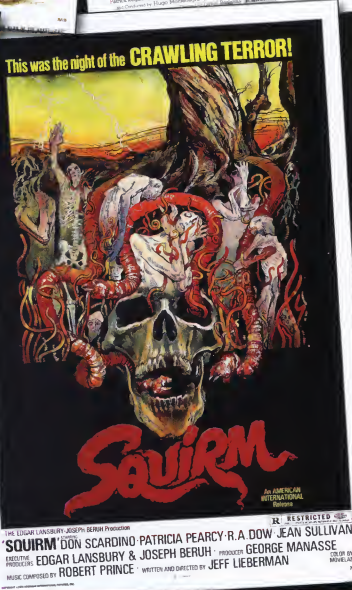
with Marcueto Thelus, Sherry Albertoni and Cyt Roland,
Sheila Bromley, Gil Lamb, Al Corner and Chuck Niles.
VISUAL EFFECTS & MAKEUP: Byrd Holland, Douglas White
DIRECTOR OF PHOTOGRAPHY: E. Lynn • MUSIC: Tommy Vio
PRODUCER: Gerald Corner DIRECTOR: Alan Rudolph
presented by J. LAMONT JOHNSON
Produced by a New Line Home Video Production. Home Video.



THE FARMER

An uncompromising explosion of total vengeance.

Executive Producer: GARY CONWAY ANGEL TOMPKINS
Columbia Pictures Presents "THE FARMER" Screenplay by Robert Conroy, John Conroy, John Conroy
MICHAEL DAUTE "THE FARMER" Screenplay by Robert Conroy, John Conroy, John Conroy
Patrick Beggs, George Fargis, John Conroy, John Conroy, John Conroy, John Conroy, John Conroy, John Conroy
Produced by George Fargis, John Conroy, John Conroy, John Conroy, John Conroy, John Conroy, John Conroy, John Conroy



Did You Know? Johnny Legend released Barn of the Naked Dead to DVD in 2008. It included a "Gorebeat" videozine featuring John Landis, Fred Olen Ray, Brian Yuzna and Ray Dennis Steckler interviews.

Gore Hound

by Aaron Crowell

Death is everywhere. Most of us try to avoid it. Others can't get out of its way. Everyday we fight a new war against germs, toxins, injury, illness and catastrophe. There are a lot of ways to wind up dead. The fact that we survive it all is a miracle. Because everyday we live-we face 1000 Ways to Die.

Spike TV continues to provide GoreHounds with a weekly serving of blood and guts thanks to the return of the goriest television show to ever drench cable television: 1000 Ways To Die! Returning with new episodes on their new night (Wednesdays) as of December 8th, at 10PM on Spike TV.

What? Never heard of it? Then allow me to explain.

Each episode showcases several reenactments of the most outrageous deaths ever. These deaths range from chance accidents to "I can't believe that someone is that stupid" or even kinky sex acts gone fatally wrong. In fact, the charm of the show comes from the witty black humor that is associated with the stupidity factor of those inept individuals whose real names have been changed to protect the ... deceased. Every death has a cataloged number (#501) and a cynical title that follows each featured fatality, such as: "In Fail Mercial," "Cluster F@%ked" or "Fecal



1000 Ways to Die creator Thom Beers

Attraction." The production is very polished and everything, right down the long list of medical experts who chime in via a nifty CGI X-ray animation of the trauma. The scientific ramifications of the individual's unfortunate error in judgment give the grim premise a smart spin. If all that still does not do it for you, then maybe the stunning cast of drool-dripping hotties featured in nearly every segment will.

Let's face it – for every what-if scenario your twisted mind can dream up, chances are pretty good someone has found a way to die doing it. The most interesting deaths are those that seem almost too impossible or absurd to have really happened. We hoped to pose this and a few other questions to the man, the creator, executive producer of 1000 Ways to Die: Thom Beers. If his name sounds familiar, it could be because

Mr. Beers is no stranger to honest-to-goodness unscripted reality programming, as his non-fiction brand, Original Productions is the driving force behind such programs as *Deadliest Catch* and *Ice Road Truckers*, as well as top-rated shows, *Monster Garage* and *Black Gold*. Mr. Beers has created a unique brand of television programming featuring unheralded heroes in high risk, high reward situations. His catalog of more than 40 series is firmly entrenched across cable powerhouses Discovery, History, Spike TV, The National Geographic Channel, truTV and A&E. The best part is that Thom is a straight-up GoreHound like all of us. You would have to be to create a show like this and actually get it aired on television. We were thrilled when Thom offered up a few moments out of his very busy schedule to talk about vomit fetishes and all things concerning 1000 Ways to Die.

GoreHound: So, first thing's first? Where did the idea for 1000 Ways to Die come from?

Thom Beers: It came from the title. I always loved that title. I wanted to make a horror film. I love zombie films, particularly. I wrote a graphic novel called *Chopper Zombie* about motorcycles and zombies, so I am a little obsessed with that. My 13-year-old son is kind of a horror freak too, so we thought this was the closest we would ever get to making horror films. That was pretty much the idea behind selling it. A lot of knuckle-

1000 WAYS TO DIE

WARNING

THE STORIES PORTRAYED IN THIS SHOW ARE BASED ON REAL DEATHS AND ARE EXTREMELY GRAPHIC.

heads dying in the stupidest ways possible. ...

HH: How do you uncover so many strange and weird deaths? Do you have a team that researches everything?

TB: Heck yeah, there's like eight guys on that team. But all you have to do to start is to Google "stupid deaths" [laughs]. I swear to god – thousands of them come up. So, that's where you start. And every day you read a new one where you go, "Oh my god, did that really just happen?" For us, it's not the deaths themselves. The challenge is to try and set up the scenarios in each of these stories so that you don't feel bad that they're dying. A kid going through a meat grinder is not funny, but a real moron boss who is a total dick-head? That's funny. You have to set it up, so you don't feel bad that they've been taken off the planet. It's the dumb ones that really deserve to go.



HH: So the big question is – when can fans expect to find the show on DVD?

TB: That's interesting. I've been asking that same question to Spike. It's like, "Hey guys, when are we going to put this out on DVD?" I don't know what their plan is. I haven't seen it.

HH: [laughs] Where or who should fans e-mail if they want to demand its release onto DVD?

TB: Well, the biggest challenge we have, and I hate to say this because I would like to make a few shackles from it, is that every one of these fucking things are on YouTube. I mean, every one of them. They get out very quick – very viral – basically because the audience is so young, there are a LOT of young males watching this show. I think that's why it goes viral that quick.

HH: It seems safe to say that 1000 Ways to Die is the goriest television show ever made. Period. Do you feel this causes a problem for the show, or do you think audiences crave this type of subject matter?

TB: That's fucking cool. You know, it never concerned me one bit. I am coming from a total filmmaking background where it's like, "Wow, this is awesome! I get to shoot meteorites through people! Blow them up and grind up their legs and arms!" This is awesome."

Again, I don't have that moral responsibility that the network has to decide upon. I wish I could make a TV show about our standard and practices conversations. Those are all-out battles every week. That's the



Did You Know? Thom Beer's *Chopper Zombie* graphic novel can be found online by visiting www.chopperzombie.com.

loughest part of the job.

HH: Has there ever been a death you had to cut from the show due to the network refusing to air it?

TB: We invent these stories pretty early, since we may get rejected. Around 30 to 40 percent of the stories we pitch actually end up on air. A lot of them are just throw-away kills – we can't do. Rarely, it's too expensive with all the shoots that we do, so all this stuff gets killed way early before we shoot it.

HH: The show takes a very studied approach, with expert opinions on every subject. How did the idea of including this as a part of each story develop?

TB: I think that was the responsible part of it – the public service. What are we trying to do with this show? Celebrate stupid deaths? Yeah, but they are also cautionary tales. Don't do this! Don't lock yourself in a freezer, don't get your guts sucked out of the bottom of a swimming pool. It's pretty simple shit. If you think about it, we are the parents. We are telling the cautionary tales parents use to tell. The wives' tales. People don't have time to tell wives' tales anymore. This show is the ultimate wives' tale show. Don't do this, don't do that, because it will kill you.

In the old days, it was real simple. After you eat, wait an hour before you go swimming or else you're going to drown. I don't know anybody who got a cramp and drowned. They're going to drown because their parents ate too much and drank too much and passed out! That's the reason. So we are in essence, a public service. We do what parents and grandparents use to do – we scare the shit out of your kids, so they don't do something stupid on their own.

HH: The show is very cynical and sexual – how important was it to include the sex appeal within the show?

TB: We knew right away that this was [what we wanted]. And remember what network we're on. This show would be a completely different beast if it was on Discovery or the History Channel. All those networks said after the show aired was, "We would have taken a show like this." Of course, it would have been totally different. I think that because of the edginess of it, it's what makes it really work and break out. If it was not an edgy show, if it was just more science and information, without that wink and clever titles, it would not be the same show. I think everyone sticks around for every element. We found the perfect home for it on Spike.

HH: We also noticed that a lot of the deaths on the show utilize practical effects. Was that a decision going in, only using CGI when necessary?

TB: Absolutely. Unfortunately, we don't have the budget for

that. The gags are well thought out and we feel they are more real. It feels very retro, the look is retro, we shoot and light it that way. It's as if you got into a trunk... When I was a kid my mom used to read *National Enquirer*. It was the old hard-core *National Enquirer* where they would publish pictures of a woman with her head totally bashed in by an iron skillet on the cover. It was completely macabre. It was forbidden and we always saw it when my mom went on a date or something. We would make a beeline to under her bed and sicken ourselves with those magazines.

HH: The show also bears strong resemblance to the mondo films of the '70s and *Faces of Death*.

TB: Are you kidding me? Those were amazing. Of course, I am still haunted by that idiot filmmaker who gets killed in front of his screaming child and wife by the lion. Oh my God. *Blue Water, White Death* – I love those. I spent a lot of time in Africa and I, unfortunately, saw people get killed in terrible ways. ... You know what's interesting about my stuff also, when you look at it? There's no war, no horrific soldier stories, these are real idiot stories. There are certain things I think are sacred and you shouldn't make fun of, so we try to avoid those.

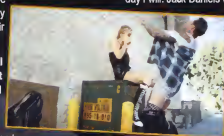
HH: Can you explain your decision to include historical deaths within the program?

TB: The challenge is, I wanted to do those in the first season. I love those recreations – like the Norse guy who cut off the head of his rival and he swings it around and it bites his leg – his mouth's open, and the teeth infect him and kill him. ... What a great story. I couldn't get this story told, but one day I will. Jack Daniels was real. He was a drunk who drank bourbon and died from a toe infection. He got mad at his safe and he kicked it. The combination was 0-1-0-1. Wow, what a dumb fuck.

We are on locations literally 100 miles from Los Angeles. We shoot at sound stages occasionally, but we like that authenticity for the real locations. The producer called the other day and said, "We have a problem, we need to shoot a location with a swimming pool." I asked what he was going to do, and he replied, "It's going to require a fire-breathing dwarf and a live bear. I tried to talk my wife into this. Can you imagine? 'Are you out of your fucking mind?' Luckily, we found a location that was more tolerant than my wife is."

HH: Any there any surprises for season three?

TB: Surprises? Here's the secret surprise. The surprise was – the one part that got yanked was a story about a woman who got sexually excited by people vomiting on her – a guy vomits on her and part of a hot dog falls into her throat and she chokes to death. The censors killed it. Will it ever see the light of day? ...



Bring on the Gore

The FX of 1000 Ways to Die

As if we needed to cite another example of how perfect this show is for GoreHounds, the gory deaths featured throughout the proceedings are of the practical nature – that means next to no major CGI. It is a thrill to see the effort, when made, to keep the bloodshed real and it is a joy to behold. Not to say that all the deaths featured on the show require the expertise of a good FX crew but when things need to get extra messy who do they call? Autonomous FX. For the last five years Autonomous FX has worked on everything from horror films (such as *Timber Falls*, *Ward of Gore*, *Stag Night*, *The Revenant* and *I Spit on Your Grave*) to the Spike cable television 2006 and 2007 Scream Awards. Recently we spoke with FX artist Jason Collins to further dissect *1000 Ways to Die*:

HorrorHound: Tell us about your involvement with the show.

Jason Collins: I did the pilot. A producer friend of mine who was producing and directing the original pilot, and he brought me in. I think they shelved that pilot, but that's how I originally became involved.

HH: How great is it to work on a show like this?

JC: It's crazy. It's unlike any other experience in terms of how fast we move. Logistically, we are doing a couple stories a day. They're very concise and know exactly what they want. With my interaction with everything, it all is very specific so we go in there, set-up the effects, maybe two or three a day.

HH: How many crewmembers work on each story?

JC: It's my company, Autonomous FX – my business partner, Elvis Jones, and I bring as many people as we need to for the effect. If it's a small thing like a piece of metal flying through someone's neck – that's not a big deal, so we will bring someone from the shop with one of us. Usually the guy we don't mind getting stuff all over. I have the fun job – pumping the blood. It just depends on the show. They sometimes want to sell the effects in a big way – over the top. We can go through two gallons of blood dripping down on one of my assistant's head.

We did this gag on Season 2, on an airplane where this woman on a plane has these new breast implants. When the plane takes off, all of a sudden the implants start swelling. Literally they got so super huge, they exploded. We spent half a day hitting people in the face with a pressurized air mortar with blood and guts and boob-matter. The plane was covered in red. I was talking with them and said "I have no idea how this is going to make it to air" and sure enough. ... Half the time I don't know how they are going to show this on television, but they do. And it's visceral and in-your-face.



THE SOUNDS OF ARGENTO

PART TWO

BY JOE WALLACE

Metal and horror are practically synonymous – especially to anyone watching Italian horror from the 1980s. Dario Argento can take at least some of the credit for this due to the films he directed and/or produced in the wake of *Tenebre* (which we covered in the last issue), *Phenomena*, *Demons*, *Demons 2*, *Opera* and others were part of a new wave of horror, trend-setting in their use of heavy metal combined with more typical soundtrack sounds.

Argento gets kudos for marrying metal and Italian horror mayhem, but heavy music and Italian cinema have had a long, incestuous relationship that got its start with Mario Bava's 1963 anthology horror film, *Black Sabbath*.

A struggling band called Earth decided to change its name in the late '60s after it became clear that another band was also playing gigs under the same name. Inspired by Mario Bava, Earth became Black Sabbath, who started writing music with darker themes; it wasn't long before they began taking the English music scene by storm in the wake of their self-titled first album.

Like the Sex Pistols would later do in their own safety-pinned way, Black Sabbath influenced a whole new generation of musicians. *Black Sabbath* – the film and the band inspired by it – could be considered the first connect-

ing point between Italian horror and metal, or at least a major nexus point. A few years later when Argento decided to bring in a whole new type of soundtrack for his work on the 1985 slasher opus *Phenomena*, he likely didn't realize the craze he was starting ... but start it he did.

While it's not accurate to say that without Sabbath there would be no Iron Maiden – the band forever linked to Dario Argento's world of horror thanks to the director's creative use of a single song – it does raise an interesting question: What would an alternate-universe Iron Maiden have sounded like without the influence of Tony Iommi, Geezer Butler, Ozzy Osbourne and Bill Ward?

Argento, Goblin and Simon Boswell

After the prog sounds of *Deep Red* and the Italo-Disco dancefloor throb of *Tenebre*, Argento wanted to branch out into something different. Simon Boswell, commissioned by Argento to provide music for *Phenomena*, confirms this in interviews about his early soundtrack work. Boswell began his soundtrack career with Argento and *Phenomena*, later with *Demons 2* and *The Church*.

For *Phenomena*, Argento brought him in to collaborate with two members from the then-troubled Goblin, but according to Boswell there wasn't much progress writing with Claudio Simonetti and Fabio Pignatelli. In the end, all three wound up working separately.

Simon Boswell's work on the film included a collection of sounds he was sure would

be rejected as unlistenable – atonal guitar string manipulations and synth tones designed to create dark atmospheres. When he played it for Argento, the director was thrilled and a new career was born. In spite of those atonal contributions and the work by Pignatelli and Simonetti, the soundtrack

was not yet complete. It was rounded out by Motorhead, Bill Wyman, and most famously, Iron Maiden. Those musical choices would become legendary among metal and horror fans.

Phenomena and Iron Maiden

Of all the cuts on the *Phenomena* soundtrack, Iron Maiden is the metal band most think of first when talking about the film. Argento's use of "Flash of the Blade" is one of the most effective

manipulations of a song in his entire filmography. The song starts as a girl is chased by the killer into an abandoned building.

Just as "Flash of the Blade" is building into its now-immortal guitar solo, Argento cuts the audio at a crucial moment in the scene, jarring the audience in a way he hasn't done before or since. The sudden removal of the music track completely changes the scene as the killer makes the final advance.

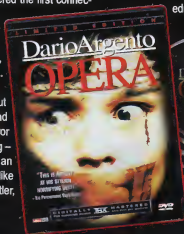
Some music purists argue that the sudden silence is clumsy music editing, that the song should have faded away instead. Others think the disappearance of the music is symbolic and necessary for the scene. Regardless, it was a bold move to include that edit in the finished film and definitely makes the scene memorable. It's certainly not the only reason Iron Maiden and metal in general became a sensation in Italian horror, but could the inventive use of "Flash of the Blade" in a single scene be the reason metal became a de facto part of Italian horror soundtracks for so many projects after *Phenomena*?

Probably not, but plenty of other '80s horror directors did see an opportunity to bring in a new following based on Argento's music choices.

As a soundtrack, *Phenomena* is pricey and tough to track down. The soundtrack CD is an import and can run about \$30 and higher on eBay. What you'll find on CD is NOT the soundtrack including Motorhead, etc. but rather the Goblin score for the film. There are at least three versions of the vinyl soundtrack album featuring Motorhead, Iron Maiden, Bill Wyman, Goblin, etc. Regardless of the edition, the vinyl is much more rare than the

Goblin score CDs, starting at \$40 and up on eBay and elsewhere. A Japanese import version features an alternate track list and sells for even more, \$99 on eBay at the time of this writing!

Metal would come back in Argento's work on *Demons*, *Demons 2* and *The Church*. Dario Argento didn't direct these, he's credited as a writer and producer on all three films and his name added some clout to the productions. Argento





brought his ideas and street cred to these three movies; the heavy metal soundtrack influences followed him as well.

Demons Metal – Motley Crue, Saxon and ... Rick Springfield?

Newcomers to Italian horror should NOT expect the soundtracks to Argento's "metal period" films to be pure heavy metal. Just as the original soundtrack for *Phenomena* featured Motorhead, Iron

Maiden AND Frankie Goes to Hollywood, the films that came after also had a bewildering list of bands with contradictory styles. *Demons* lumped Scorpions, Motley Crue, Saxon and Accept in with Go West and (gulp) Rick Springfield.

This is easier to understand knowing that at the time, European radio stations commonly put such contradictory sounds together on their on-air playlists in the same way. American audiences used to a more narrow range of radio programming would be totally confused hearing Rick Springfield AND Saxon, but that's how it went in Europe "back in the day."

For *Demons 2*, Simon Boswell returned to contribute two tracks, and the metal quotient goes down quite a bit – the closest metalheads get to any love in this particular soundtrack is The Cult and the rather Goth – but still heavy – Fields of the Nephilim. For the most part, the Argento-written/produced *Demons 2* heads in a much different direction on the soundtrack, offering up The Smiths and The Art of Noise instead of Motorhead and Maiden.

Demons and *Demons 2* are some of the most elusive of all the Argento soundtracks. Most have to resort to compiling MP3 downloads of individual tracks where available ... the vinyl was released in Italy (*Demons* on RCA and *Demons 2* on Ricordi/Beggars Banquet) and can be tracked down with some diligent detective work, but finding it on eBay is tricky.

A Night at the Opera

Metal lovers would be thrown a few bones with Argento's soundtrack for *Opera*, (aka *Terror at the Opera*), which features Steel Grave and Norden Light (listed in some places as the Shadows from the Wilderness Orchestra). *Opera* is a very mixed bag – it features a combination of the metal tracks, Claudio Simonetti, Keith Emerson, Maria Callas, and Brian Eno. Some metal loyalists won't take to the operatic stylings of Callas or the moody Eno tracks; in general, soundtrack fans will find much to like.

It's difficult to track down a single, definitive soundtrack for *Opera*, but the Anchor Bay two-disc limited edition DVD (the one with all the playback issues) featured Claudio Simonetti's score for the film plus the two Steel Grave tracks. Amazon's downloadable version of the *Opera* soundtrack includes the Norden Light cut.

The Church: Metal Takes a Holiday

The Church soundtrack abandons metal completely in favor of more orchestral sounds from Keith Emerson, Goblin and Philip Glass. This is a good, moody soundtrack with a few Italian pop songs thrown in by groups most Americans have never heard of (Zooming on the Zoo and Definitive Gaze). The Goblin/Glass pairing is a bit odd, but it works.

The Church was meant to be another in the *Demons* series, but director Michele Soavi insisted on making a standalone film – some sources claim he thought little of the first two movies. This could be one of the reasons the soundtrack has no metal in it – perhaps in his mind, a more "serious" film demanded something more orchestral. The results speak for themselves, but it's up to the

LA SINDROME D'STENDHAL



viewer to decide if Soavi got what he wanted compared to the first two.

The Church soundtrack was put out on CD by Cinevox, but is fairly simple to get via Amazon MP3 downloads, including the Zooming on the Zoo and Definitive Gaze cuts if you must have them.

Post-Metal

The sounds of Argento start favoring more orchestral and traditional soundtrack compositions in the wake of *The Church*. Argento's music for *Trauma* and *Two Evil Eyes* were realized in a fairly traditional way by Pino Donaggio, and Ennio Morricone returned to compose the scores for *Phantom of the Opera* and *The Stendhal Syndrome*.

Of all these soundtracks, *The Stendhal Syndrome* is the closest Argento comes to the unusual results of his earlier work. Morricone takes a traditional path for many parts of *The Stendhal Syndrome*, but the Maestro does veer off into moodier territory, pleasing the die-hard fans of his earlier work.

Argento and Goblin worked together once more on *Sleepless (Non Ho Sonno)* where some of the old metal stylings make a comeback (for old times' sake?). On *Mother of Tears*, scored by Claudio Simonetti, the vocal talents of Cradle of

Filth's Dani Filth could be interpreted as Argento wanting to bring things full circle, even if only over the closing credits.

These soundtracks have varying availability – some go in and out of print. *Trauma* is available as an import CD or an MP3 download, as is *Stendhal Syndrome* and *Phantom of the Opera*. *The Mother of Tears* seems to be only legitimately available as an import CD purchase at the time of this writing.

There are plenty of other Argento films – we haven't covered *Giallo*, *The Card Player* or his *Masters of Horror* entries, but by then his soundtracks have become more formulaic, orchestral ... some would add, "less interesting" ... at least compared to the earlier work.

In hindsight, Dario Argento didn't really have a "metal period" in the purest sense of the notion. Metal played a big part of *Phenomena* and the movies that followed that he wrote and produced, but there was no "all-metal" soundtrack in the Dario Argento catalog; even the film that started it all (in an Argento context, anyway) had Frankie Goes to Hollywood, the Gothic Acid Sex Gang and the decidedly non-metal Rolling Stone Bill Wyman in

the track listing. Even so, Argento films from this period are directly associated with the heavy bands on the soundtracks ... '80s horror was definitely more fun thanks to them. 🍷

Joe Wallace runs Turntabling.net, a site for vinyl junkies and soundtrack lovers. Turntabling.net reviews and sells soundtracks, especially euro cinema (horror and otherwise) and obscures like Sun Ra's Space is the Place. Contact him at jwallace@turntabling.net.

HORRORH CINCINNATI

HorrorHound Weekend once again invaded the city of Cincinnati this past November 12-14, 2010 for an insane show featuring celebrities, Ghostbusters, tons of costumed fans, and a water park! Shown on this spread is but a glimpse into the madness that took over the Crowne Plaza Cincinnati North for three horror-filled days.

In attendance was Malcolm McDowell, Linda Blair, Jeffrey Combs, Bruce Abbott, Julian Sands, Jonathan Breck, Bill Moseley, Meg Foster, Caroline Williams, Jill Schoelen, Dean Cameron, Douglas Tail, Brett Wagner, The Ghouligans, Mushroomhead, and so many others, it is nearly impossible to include them all in this write-



HUND WEEKEND

NOVEMBER 12-14, 2010

up. Even major distribution companies such as VCI, Troma, Synapse and Blue Underground were on-hand to celebrate this pre-holiday horror event!

This show brought out one of the most impressively insane grouping of horror movie-costumed fans seen at a "HHW" event to date. Other highlights included a short film festival, reunions for such films as *Halloween 4* and *Re-Animator*, a *Ghostbusters* museum and a sampling from the Museum of the Weird – plus Saturday night was capped off with a special Coco Keys Water Resort horror party, with indoor water park rides and movies! A great time was had by all!





SHAUN OF THE DEAD

Already household names in the UK due to their hit TV series, *Spaced*, in 2004, Edgar Wright and Simon Pegg took America by storm with the release of their now-classic film, *Shaun of the Dead*. Shot around the suburbs of London, with a modest budget of 4 million pounds, the film has quickly been regarded as a modern day classic. In this issue's installment of Horror's Hallowed Grounds, we take a look at the filming locations that can be found around London for this young classic of the last 10 years.



The opening credits of the film show a worker pushing a shopping cart through a parking lot of a store called Asda – Park Royal which is located at 2-20 Western Road, Ealing, NW10 7LW.



This is also where we see Mary (the zombie who turns up in Shaun's garden later in the film) working at the checkout stand.

Next, we head to Shaun's flat at 83 Weston Park at Nelson Road, N8, Hornsey. The address is a bit confusing since the front door faces Nelson Road, but it is very easy to find as it is right on the corner

of the two streets. The front door has been painted white, instead of the red door seen in the film,



and the front gate has been replaced.

The interior of Shaun's flat was a set built at Ealing Studios in Ealing, London.

When Shaun leaves his flat, he crosses Nelson



Road, and then Weston Park, towards the store.

He walks into the store located at 96 Weston Park, which is called Londis.

As Shaun leaves the store and heads back to his flat, you can see Bub's Pizza next door. This is the Weston Park General Store located at 98 Weston Park.

The garden behind Shaun's house where they first see zombie Mary was filmed at a completely different locale somewhere in Crouch End, London.



shoulder as he watches the zombie try to eat a pigeon across the street. The window in the film also reads, "Fruit & Flowers."

The scene with the zombie Shaun watches was shot directly across the street from the shop.

Shaun works at Foree Electronics, named after Dawn of the Dead star Ken Foree. The store's real name is Garland Electronics Ltd and it is located at 763/765 High Road, Finchley, London N12 8LD.

Not too far from the flat is the spot where he buys his mum some flowers. This is not a flower shop, but is in fact, Broadway Fruiterers, at 15 The



Broadway in Homsey. If you look closely you can see fruit over Shaun's





The area where Ed crashes the car is right out in front of the house.

The interior of Barbara's house was shot in a different house in Abbots Garden.

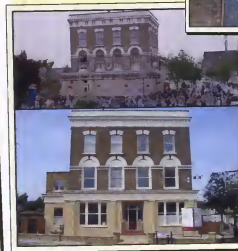
Following Barbara's home, the gang race over to rescue Liz from her flat – in the real-life Cunningham House, Hillcrest in Highgate, London.

The interior of Liz's flat was also filmed inside a real flat located in Highgate.

Shaun fights off the zombies in front of the building to the left of the Cunningham House.

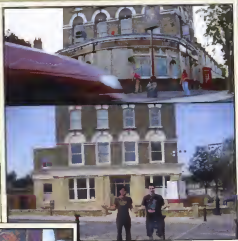
All of the high-speed driving scenes were shot in the town of New Barnet because of the extra-wide roads.

The alleyway and backyards the



group traveled on foot through were also in New Barnet.

Our last site is the Winchester Pub at 39 Monson Road, New Cross, SE14. At the time of filming, it was called the Duke of Albany Pub. Sadly, in the past few years, the circular-front lower level was torn down and the rest of the building was converted into flats.



The interior of the Winchester was a set built at Ealing Studios in Ealing, London.

James Duval and I visited site of the Winchester back in May of

2009 when they were just finishing the remodel. They still hadn't even taken down the pole where the Winchester Pub sign once stood. We came a long way hoping to have a cold, frosty, pint at the iconic establishment, only to be let down by what we discovered – no more pub. James and I took this photo in front of the building and e-mailed it to both Simon Pegg and Edgar Wright with the caption, "WTF?!!!"

Special thanks to Jason Joiner, James Duval and Rebecca Atkinson for their help on this article. Now, I'm going to go get a Cometto. 🍷

FANTASM 2 GREAT COLLECTOR'S SPOTLIGHTS

Tony Abbott (of Mustang, Oklahoma) makes up one half of this issue's Fantasm! This 36-year-old has been a HorrorHound since the age of 7 when he watched his first scary movie: Tobe Hooper's *The Funhouse*!

TONY ABBOTT

AND

STACEY DITTOE

This collection from 23-year-old Stacey Ditoe who hails from southeast Ohio Stacey

writes in: "Horror means everything to me. It's what I live for every day. Going to see the newest films and even seeing re-releases of the old." Thanks for sharing, Stacey!

THE **HMA** NET PRESENTS:

ARTIST SPOTLIGHT: THE ART OF DANIEL HORNE

by Eric Austin

Dr. Frankenstein, eat your heart out! In 1960, within the cold, steel city of Pittsburgh, PA, all the essential elements of a perfect storm came together to create master monster artist, Daniel R. Horne. With the soul of a gentleman and the hands of a skilled artist, Dan Horne has become one of the most prolific monster artists of our time. For over a quarter of a century, Dan's brilliant paint work and illustrations have graced over 400 book covers for every major publishing house in New York! Going from cover artist of *The Hardy Boys* to being one of the most sought after fantasy illustrators in the world, and now, being billed as master-monster-maker, Dan Horne has only begun to scratch the surface of his talents.

If you're unfamiliar with the classic monster artwork by this master of all mediums, you will soon learn. Dan's monstrous art has graced galleries, magazine covers, posters, prints, and just about any place a good-looking monster is needed. I was fortunate enough to track down the multit talented Mr. Horne to answer a few questions about himself and his work for *HorrorHound* readers.

HMA: When did your love affair with monsters begin?

Daniel Horne: It all began in 1965, when I was just a wee lad in Pittsburgh, watching all sorts of different horror movies on Saturday afternoons.

HMA: When did you discover that you had a natural talent for painting?

DH: When I was still in Pittsburgh, I started drawing, and I've never looked back. From ever since I can remember, all I ever wanted to be was an artist.

HMA: Who were your major artistic influences over the years?

DH: In painting, I was influenced by the 19th century English and French painters, like J.W. Waterhouse and Jean-Leon Gerome. My mentors in painting was Ken Laggar, a western fine artist. My mentors in sculpting are just about every sculptor I have ever met! Just a few names I can mention are Sam McCain, Tom Kuebler, Justin Mabry, Jordu Scheil, Chris Russell, and the list goes on and on. ...

HMA: Most of your works tend to be of the classic monsters from the '40s and '50s. What attracts you so much to these characters?

DH: The classics from that era are the characters and films that I grew up with. The stuff that you see as a child tends to stay with you for your whole life.

HMA: Are there a few movies or characters that really resonate with you?

DH: My first and most beloved is definitely Karloff's Frankenstein Monster. There's also Charles Laughton's Hunchback and pretty much every character that Lon Chaney ever created in makeup.

HMA: Do you have a favorite painting of your own, and can you explain why it's your favorite?

DH: I would have to say my painting titled *A Gifted Gargoyle* because it is about unrequited love.

HMA: You're also well known in the art world for your exquisite, handmade dolls and figures. When and how did that all begin?





DH: My mother and grandmother were doll makers, stretching all the way back to the Ukraine. Growing up in that atmosphere, you cannot help but absorb the craft.

HMA: You have many famous clients and art houses that possess your works. Would you like to elaborate on this?

DH: Well, it's a great feeling knowing your art, be it a painting, a bust, or a one of a kind doll is being enjoyed. For me to be recognized for my art is a dream come true. It's all about the art.

HMA: Around three years ago, you began your foray into the world of independent mask making and have quickly become one of the most sought after artists in the field. Are you enjoying your newly found talent and success?

DH: It's truly a monster kid's dream to be able to make life-size masks and busts of my favorite characters. It's really my way of honoring the creative artists that gave birth to the classic monsters. Mask making is a wonderful form of expressing in 3-D the great feelings that these grand old films gave me as a child.

HMA: What's your favorite part of now being so involved in the independent mask scene?

DH: Meeting and becoming friends with other artists and collectors has to be the best part of all this for me. I have been blessed with the friendship of many mask artists who were wonderful enough to answer my many questions and help me find my way in the field.

HMA: Do you have a favorite mask that you've created?

DH: Well, I love the act of creating art, so it's the process of making all of these monsters for me. If I had to choose one of my masks as a favorite, it has to be "Grand Old Boris." "Old Boris" is my tribute to Boris Karloff, and why we all love him as the Frankenstein Monster, and the kindly old gentleman of his later years.

HMA: You're attending Mask-Fest this coming March and we know you'll have a wonderful array of works for sale. Can you give us any hints at any special projects you might be working on for the show?

DH: I'll be bringing several new busts of the classic monsters along with some modern horror icon busts, my own line of old school inspired wearable Halloween masks, new monster prints and resin monster kits!

HMA: Word has it that you'll also be giving a free sculpting demo at Mask-Fest as well. What can attendees of the show expect to learn and see?

DH: Well, first I hope it will be entertaining! I can be a bit of a ham when you get me talking about art. I really hope I'm able to demystify the act of sculpting a bust, and in turn, inspire someone to give it a try. I will be hauling someone up from the audience and will be creating a life-size bust of them as the Frankenstein Monster, I'm really looking forward to it, and I hope as many HorrorHounds as possible are able to attend my demo.

To learn more about Daniel and his monster works, visit him at www.danielhomestudios.com. To learn more about the world of independent mask making, or mask collecting in general, visit The Halloween Mask Association at www.thehma.net.



HORRORHOUND

**GUARANTEE THE
NEXT SIX ISSUES OF
HORRORHOUND FOR
JUST \$34 - DELIVERED!**

BACKISSUES:



HorrorHound #1
Films of G.G. Lewis



HorrorHound #6
Monster Squad Retrospective



HorrorHound #7
Polanski Retrospective



HorrorHound #14
Exorcist Retrospective



HorrorHound #16
Resident Evil Retrospective



HorrorHound #18
Big Alitch, Nightbreed



HorrorHound #20
Zombie, 20 Best in 2000s



HorrorHound #21
Wolfman Retrospective



HorrorHound #22
100% Slashers, Proster



HorrorHound #24
Friday the 13th Retrospective



HorrorHound #25
The Walking Dead



HorrorHound #26
Psycho, TV horror



HorrorHound SP2
Day of the Dead



HorrorHound SP3
Re-animator



MAIL IN THIS FORM OR VISIT US

Please Mail To:

**HorrorHound Ltd.
P.O. Box 710
Milford, OH 45150**

Or Visit Us Online:

www.HorrorHound.com

Name _____ Please print.

Address _____

City _____ State _____ Zip _____

Payment Method (circle one): Visa • Mastercard • Check

Credit Card # _____ - _____ - _____

CV2: _____ Exp. Date: _____ / _____

<input type="checkbox"/>	YES! JUST \$34 DELIVERED! <small>*CAN</small>
	Please send me the next six issues of HorrorHound - a full year!
<input type="checkbox"/>	YES! JUST \$64 DELIVERED! <small>*CAN</small>
	Please send me the next 12 issues of HorrorHound - two full years! (subscription starts with the next printed issue)

Copies _____ Issue # _____ Price \$ _____

*Canadian subscriptions please add \$14 per year for shipping
**International subscriptions please add \$49 per year for shipping

*Backissues are \$10 each per issue. Please include \$3 shipping/handling for first backissue and \$1 for each additional (US rates). Ohio residents please include an additional 6.5% sales tax.
New subscriptions will start with the next printed issue

Order online or send in this form. Photocopies/written orders also accepted. Just write out the issue(s) you want to purchase on a blank sheet of paper, along with your mailing info and a check/money order to the address located above.

OR PICK ONE OF THESE SPECIAL OFFERS! COMBINE A SUBSCRIPTION WITH ONE OF OUR SPECIAL SHIRTS OR BOOK AND SAVE!

Now get the first horror book written by HorrorHound editors Nathan Hanneman and Aaron Crowell (2003) for an unbelievable price of only \$10 (delivered)! Or you can order a subscription/book combo for a discounted price of \$40 (delivered)! Better yet - order a two-year subscription to HorrorHound and get the book for free! Order details below!



\$10
Horror Book
Subscription



\$19
Ball Cap, Beanie
or Boy Shorts (1x1)



DON'T MISS OUT!
14 ISSUES OF HORRORHOUND
ARE NOW SOLD OUT! SUBSCRIBE
TODAY TO ASSURE YOU NEVER
MISS AN ISSUE!

ONLINE AT WWW.HORRORHOUND.COM!

Please Mail To:

HorrorHound Ltd.
P.O. Box 710
Milford, OH 45150

Or Visit Us Online:
www.HorrorHound.com

Name _____

Please print

Address _____

City _____ State _____ Zip _____

Payment Method (circle one): Visa • Mastercard • Check

Credit Card # _____ - _____ - _____ - _____

CV2: _____ Exp. Date: _____ / _____

Book (\$10):	Beanie (\$19):
Book/Sub (\$40):	(Yellow or Red)
Shirt (\$19):	"Circle One"
Shirt/Sub (\$45):	Hoodie (\$34):
Ball Cap (\$19):	Hoodie/Sub (\$60):
	Boy Shorts (\$19):

Shirt/Hoodie Design: Size (circle):

S • M • L • XL • 2XL

S • M • L • XL • 2XL

S • M • L • XL • 2XL

S • M • L • XL • 2XL

S • M • L • XL • 2XL

*Price includes shipping costs. Offer applies to US residents only (foreign orders see Web site for ordering options). Ohio residents please include an additional 6.5% sales tax.
New subscriptions will start with the next printed issue. • Please circle the size of shirt/hoodie and boy shorts you wish to order.

Order online or send in this form. Photocopies/written orders also accepted. Just write out the issue(s) you want to purchase on a blank sheet of paper, along with your mailing info and a check/money order to the address located above.



THEY CAME FROM THE KRYPT!

by Jon Rittler

On the day after Thanksgiving, while most people are facing the horrors of Black Friday and beating each other up over the different Christmas shopping sales, we are at home in the Krypt facing a complete different type of horror: Bad movies! Let me rephrase that: "Turkey" movies. Because movies are only bad when they are boring, and while a Turkey may not be well made, it can still be mighty entertaining. For the last eight years, we have hosted the annual Turkey Day Marathon, celebrating some of the finest in misguided cinema. This issue, we spotlight two films which definitely fit into that category. Both hail from the sunshine state of Florida and deal with mutated sea creatures. So grab your oxygen tanks, because where we are going – and the amount of laughing you might be doing – you'll need the extra air.

Our first catch of the day, *Sting of Death* (1965), marks William Grefe's initial foray into the horror genre and features a half-man/half-jellyfish creature. Well, more like a guy in

a wet suit with a plastic bag over his head and some wire cables hanging off him ... but more on that a little later. Grefe was a Florida-based filmmaker who developed a reputation of cranking out low-budget efforts on time, under budget, and most importantly, always turning a profit.

Sting begins with a bunch of college kids coming over to their friend Karen's riverfront-located house for a swinging party, filled with music and dancing. Upon their arrival, the gang meets up with Karen, as well as her father and his strange-looking assistant, Egon. It doesn't take long for the kids to notice Egon, whose face is slightly deformed, and make fun of him. Karen tries to stop them ... but doesn't seem to try too hard.

The party kicks off with a big dance number featuring the immortal "Do the Jellyfish," sung by teen idol Neil Sedaka, and we get to witness firsthand what was called dancing back in 1965. If watching this dancing sequence doesn't bring a smile to your face and a chuckle to your lips, you must have too much tryptophan left over from Thanksgiving dinner. Of course, while dancing right by the swimming pool, one seems to notice this jellyfish creature sneak into the pool from the other side and start swimming towards them.

Throughout the movie, we only get to see the feel/flickers (or occasionally an arm) in this underwater menace. But when it makes its money-shot appearance at the end, it's worth the wait. Our creature consists of a guy in a black wet suit, with a plastic bag of some sort over his head. You can barely make out his head inside the bag, which means the person in there probably had trouble seeing. There are also wires hanging off of him, presumably his stingers or something. Hands down, one of the best cheesy monster costumes since Ro-Man in *Robot Monster*. Another memorable moment features the college kids being attacked by the smaller "jellyfish," constructed from plastic baggies with wires hanging off and colored beads inside. As the kids scream and splash, the retrofitted Ziplocs bounce harmlessly around on the surface. Pure classic B-movie madness.

Our second movie was directed by fellow Floridian Don Barlon and written by Ron Kivett and Lee O. Larew. *ZAAT* (1975) is about a half-man/half-catfish with plans for

world domination. (The title comes from the formula supposedly used to make this monstrosity: Z, sub A, A, sub T. Not sure what it means, but it sure sounds scientific, right?) Dr. Kurt Leopold (Marshall Grauer) is disgusted at the human race and his old colleagues who laughed at his theories, so he plans his revenge against them and all of mankind. As he starts his transformation, he communes with his aquatic companions, "Oh, my friends of the deep! This day, this very day, I'll become one of YOU! My family! And together we'll conquer the universe!" Somehow I don't see how becoming a giant catfish would help one rule the universe ... but I digress.

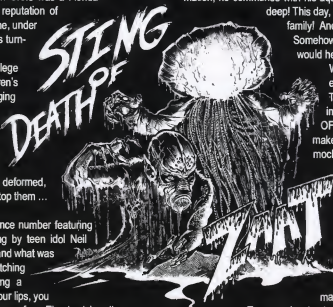
We have to admit, the monster suit (created by co-writer Kivett) is pretty impressive. The filmmakers were also obviously impressed since it is on screen almost ALL OF THE TIME! As the mutated Dr. Leopold makes his way around town, killing those who mocked him, a local marine biologist calls in the professionals for help. Said help comes courtesy of INPIT (Inter-Nations Phenomena Investigation Team, for you laymen), apparently out there years before Mulder and Scully, looking into weird things that go bump in the night.

This is another perfect example of filmmakers doing their best to make a fun and entertaining monster movie.

Everyone involved was clearly giving it their all to make a flick that they thought people would want to see. For *ZAAT*'s promotional tour, such as it was, they even had Wade Popwell (aka the guy in the suit) in a cage, traveling around to the local movie theaters showing the film, in order to build up some extra publicity. The screenings always sold out, but over time, *ZAAT* slowly sank into obscurity. Until now, as we try to help bring this lost B-movie classic to the surface.

The film has accumulated several different titles over the years: It has appeared on Elvira's show (under the title *Attack of the Swamp Creatures*), *Mystery Science Theater 3000* (under the title *Blood Waters of Dr. Z*), as well as *Legend of the ZAAT Creature*, *Hydra* and a few others. No matter the name, once you see it, you'll never forget it.

Are these good movies? Not by any means. Sometimes it's like watching algae grow. The dialogue would make Ed Wood's ghost shudder. But are they entertaining? A big fat fishy YES! If you're looking to start your own little Turkey Day Marathon next year, here are two amazing flicks to reel in. And don't throw them back once you catch them – keep them, so you can really Discover the Horror! 🐟



THE RUBBER ROOM PRESENTS MONSTERPALOOZA™

THE ART OF MONSTERS

BURBANK, CALIFORNIA APRIL 8-10, 2011

MARRIOTT BURBANK AIRPORT HOTEL & CONVENTION CENTER

FOR RESERVATION, CALL (818) 843-6000 FOR MONSTERPALOOZA RATE OF \$115

VENDORS SELLING DVD'S, TOYS, RESIN KITS, T-SHIRTS, ORIGINAL ART AND MORE!



JIMMY HUNT
INVASORS FROM
MARS



LYNN LOHRY
THE CRAZIES
CAT PEOPLE



JONATHAN HAZE
LITTLE SHOP OF
HORRORS



JAMES HONG
BIG TRUBBLE IN
LITTLE CHINA



VERNE LUNDON
MONSTER OF
CELESTORIES



MALCOLM MCDOWELL
A CLOCKWORK
ORANGE



ROBERT PICARDO
THE HOWLING:
STAR TREK



DEE WALLACE
E.T. COULD
THE HOWLING



BELINDA BALASKI
PIRANHA,
THE HOWLING

CHRIS PENNOCK • LARA PARKER • KATHRYN LEIGH SCOTT • JERRY LACY • DARK SHADOWS • DOUG JONES • WELLDY • DOUGLAS TAIT • STAR TREK 09
JACKIE JOSEPH • LITTLE SHOP OF HORRORS • RICOU BROWNING • JULIE ADAMS • CREATURE FROM THE BLACK LAGOON • CATHERINE HICKS • CHILD'S PLAY
MIKE WESTMORE • ROBERT SHORT • VE NEILL • THE CHIODO BROS. • TOM WOODRUFF JR. • BILL MALONE • GLENN HETRICK • MIKE HILL
JORDU SCHELL • CASEY LOVE • ALLAN APONE • PAT MAGEE • TIM GORE • RUSS LUKICH • SHANNON SHEA • STEVE NEILL • MARK DRYON • WILSON
WILLIAM STOUT • KEVIN KIRKPATRICK • ROBERT DESTAFANO • BARRY KOPER • JIM LAWRENCE • TIM MARTIN • BRENT ARMSTRONG
MARK ROBINSON • THE SHIFLETT BROS. • KELLY MANN • RICH KRUSEL • AARON LEWIS • NORM MEYERS • HOWARD SENFT • DON LANNING
JAMES KAGEL • PAUL KOMODA • JUSTIN MABRY • SAM MCCAIN • MATT HAWKINS • ADAM DOUGHERTY • JENNIFER BAILEY • GEO BRAUN
CLINT BURGIN • ED MARTINEZ • JASON HITE • MIKE ROTELLA • JAMES HAKOLA • FRANK DIETZ • PETE INFELISE • NEIL GOLDSMITH
BRIAN DOOLEY • ANDERS ERICKSON • ERIC CHANG • JEFF WEHINKEL • SCOTT WHITWORTH • DAMON BARD • BONEYARD EFFECTS • ERIC PICORS
FELIX LANDALA • JOHN MANONEY • RICK ROBERTS • JOHN WRIGHTSON • NEIL KENNEMORE • SPIDER ZERO & MANY MORE!

\$20 - PER DAY
\$50 - 3 DAY PASS

FOR MORE INFO, WWW.RUBBERROOM101.COM

All guests are tentative.

cinema makeup school
www.cinemamakeup.com

THE CIRCUS IS IN TOWN...FOR BLOOD!



... HEARD OF THE ELEPHANT
MAN? MEET LOBSTER BABY!

"A sideshow thrill-ride you never wanna come
back from!" -- Deadly Indie Drive-In

"The gore is bloody and frequent..."

-- Robert Hood; Undead Backbrain

"Laugh-out-loud hilarious!"

-- Hayes Hudson's House of Horrors

Trailer on YouTube • DVDs at Amazon.com

FREE SHIPPING at CrustaceanTheMovie.com

©MMX -- Mars Hill Prods. Released by Irena Belle Films.

"WEIRD WOBBLER"
BOBBLEHEAD
FIGURES!

THE SICKEST,
MOST TWISTED
TOYS EVER
PRODUCED!!!

EACH FIGURE
LIMITED TO 1000
HAND NUMBERED
PIECES!

INCLUDES
MASK OF THE
DEMON UNDEAD!

BLACK DEVIL DOLL

DEMON DOLL

WWW.CULTCOLLECTIBLES.COM

COMING SOON: THE BEYOND & LUCIO FULCI!

POST MORTEM PRESS PRESENTS ...
UNCANNY ALLEGORIES

THIRTEEN NEW STORIES
OF TERROR
FROM THIRTEEN
INTERNATIONAL AUTHORS

AVAILABLE NOW AT
POSTMORTEM-PRESS.COM

amazon.com

AND OTHER FINE RETAILERS

**GET READY
TO HAVE THE
SHIT
SCARED OUT
OF YOU!**

**NEW RELEASES FROM
R-SQUARED FILMS!**

the directors cut

A bloody black comedy set in
the Australian Outback! A film
set turns into a bloodbath!

CLOSE SPACE

The quest for knowledge comes
up against the thirst for flesh in
this Lovecraftian tale of terror!

CARNIES

A travelling freak show
invades a small town.
Starring DOUG JONES

JOIN US AT THE
**WEEK OF
TERROR**

10 OF OUR BEST FILMS
UP ON THE BIG SCREEN!
FREE GIVEAWAYS.
MEET THE FILMMAKERS
AND MORE!

BRING THIS AD TO THE
THEATRE AND GET
\$1 OFF ADMISSION!

BLUE LIGHT CINEMAS
CUPERTINO, CA
SEPT. 17TH-23RD
WWW.BLUELIGHTCINEMAS.COM

CAP THEATRE
LOS ANGELES, CA
OCT. 3RD-7TH
818-990-2001

OUR FILMS ARE
AVAILABLE AT:
amazon.com

Visit us on
the web at
RSQUAREDFILMS.COM

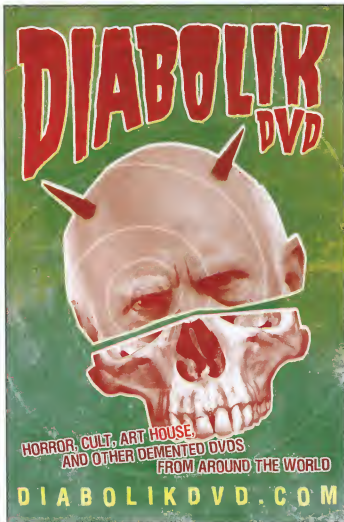
NEXT ISSUE

In the early 1990s, the horror industry was going through a rough patch. As *Silence of the Lambs* ushered in the era of "thrillers," the slasher and splatter films (so popular in the 1980s) nearly disappeared altogether. With only the occasional quality offering (*Candyman*, *Cemetery Man*, *Dead Alive*), the horror genre needed a serious push for fear of complete breakdown. Enter 1996's *Scream*!

The Wes Craven/Kevin Williamson horror title has been written about ad nauseum for its effect on the industry and how it created the modern subgenre known as the "teen slasher" film. *I Know What You Did Last Summer*, *Urban Legend*, *Valentine*, *Scary Movie*, and so forth ... these films helped make a lasting impression on Hollywood that can still be felt to this day. Movies like *Cry Wolf*, *Cherry Falls*, *Soul Survivors* and even *Halloween: H20* are products of Hollywood's then-newfound obsession with teen-centric horror films (and we haven't even touched on the countless sequels many of these films spawned). ...

Next issue, *HorrorHound* will delve into the *Scream* franchise and the fascinating turn Hollywood made toward this sometimes-impressive, sometimes-boring film type. *Scream 4* news, as well as a retrospective on the *Scream* series, the *Scary Movie* spoof spin-off, and the teen-slasher boom will all be included.

Regular columns accompanying this issue include: The Video Invasion, *GoreHound*, *Fantasm*, *Kitley's Krypt*, *Horror's Hallowed Grounds* – plus a special look into the world of The Ghouligans! All this and more in *HorrorHound* #28, available this February! 🐾



CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

Monster Mania Con

March 11 thru 13th, 2011
Cherry Hill, NJ
www.monstermania.net
(Featuring Nick Castle and more!)

HorrorHound Weekend

March 25 thru 27th, 2011
Indianapolis, IN
www.horrorhoundweekend.com
(Featuring Dario Argento, a Killer Klowns reunion and more!)

Cinema Wasteland

April 1 thru 3rd, 2011
Strongsville, OH
www.cinemawasteland.com
(Featuring *Evil Dead* and *Cannibal Holocaust* reunions!)

Monsterpalooza

April 8 thru 10th, 2011
Burbank, CA
www.rubberroom101.com
(Featuring Malcolm McDowell, a Howling reunion and more!)

Motor City Nightmares

April 15 thru 17th, 2011
Sheraton Novi, MI
www.motorcitynightmares.com
(Featuring Tony Todd, Dee Wallace, Kane Hodder and more!)

Texas Frightmare Weekend

April 29 thru May 1st, 2011
Dallas, TX
www.texasfrightmareweekend.com
(Featuring Robert Englund, Clive Barker and a Phantasm reunion!)

Cult Fiction Drive-In

May 20 thru 22nd, 2011
Jacksonville, FL
www.cultfictiondrive-in.com
(Featuring Larry Bishop, Camille Keaton, Edy Williams and more!)

Crypticon Convention

May 27 thru 29th, 2011
Seattle, WA
www.crypticonseattle.com
(Guest list TBA!)

*See next issue for more show listings.

Film Festival and Haunting Tradeshow Events:

Underground Horror Fest II

March 5th, 2011
Tulsa, OK
www.myspace.com/undergroundhorrorfest

Hauntcon

(Haunted Attraction National Tradeshow and Convention)
April 27 thru May 2nd, 2011
Louisville, KY
www.hauntcon.com

West Coast Haunters Convention

May 13 thru 15th, 2011
Salem, OR
westcoasthaunters.homestead.com

Pittsburgh Horror Film Festival

June 3 thru 5th, 2011
Pittsburgh, PA
www.pittsburghhorrorfilms.com

Vincennial

May (all month), 2011
St. Louis, MO

Vampire-Con

June 24 thru 26th, 2011
Los Angeles, CA
www.vampire-con.com

Support your local horror shows and events! If we are missing a show you feel we should be covering, please e-mail us today at mail@horrorhound.com!

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.HorrorHound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well – and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.

HORROR HOUND HALL OF FAME

the abominable **dr. phibes**

Every issue of *HorrorHound* we dedicate a page to pay tribute to one of the most notable films in the world of horror. Films which made an impact on cinema, and are deserving of the attention of movie lovers everywhere. In the past we have given this honor to such films as *Night of the Living Dead*, *The Wolf Man*, *The Thing*, *A Nightmare on Elm Street* and *Psycho*. This issue's inductee happens to be one of the greatest and most bizarre titles of the 1970s!

Vincent Price's *The Abominable Dr. Phibes* can be considered many things – an early example of a slasher film, the precursor to the “torture porn” subgenre (as one less-than-original journalist branded it), or just one sick, colorful and twisted horror/revenge film (or even a monster movie – as it stars one heck of a troubled-looking killer). “*Phibes*” is a difficult film to peg down, which helps establish it as one of the most wonderfully original films of its time, and it is with great respect that *HorrorHound* names *The Abominable Dr. Phibes* as this issue's honoree. After all – in an issue celebrating Vincent Price's 100th birthday – what better movie to induct into our Hall of Fame than his 100th film (as it was prompted at the time of its release)?

Unleashed in 1971, *Phibes* was directed by Robert Fuest (*The Devil's Rain*), a British filmmaker more well known for his directorial duties on the popular *Avengers* TV series of the 1960s. After reportedly rewriting most of the film (initially penned by James Whitton and William Goldstein), Robert captured on camera one of the most artistically driven horror films to date, with its art-deco sets and lighting, colorful characters and wild storyline.

In the film, Vincent Price (as Dr. Anton Phibes) is on a quest against those he deems to have wronged him and his poor deceased wife. A famous organist and musician, Phibes was thought to have died in a horrible car crash while rushing home to his sick wife, Victoria. The doctor in fact survived the crash, although horribly disfigured, only to discover that his wife died on the operating table ... at the hands of a group of "incompetent" doctors, as Phibes protests. Pursuing closure on his wife's death, Phibes sets off an intricate revenge conspiracy – an attack based on the "Ten plagues of Egypt" (just one example of the outlandish ideas this film serves).

Covering his disfigurements with the help of a lifelike mask (and a gramophone-rigged device that helps Phibes talk), the doctor and his assistant (a mysterious and well-dressed woman named Vulpaviva) soon seek out vengeance, one by one, on the doctors who supposedly killed Victoria. As



by Nathan Hanneman

inventive kill using a metal unicorn), rats (a man is killed by a horde of rodents while flying a plane – seriously), locusts, the death of the first born and darkness (but the last two shall be reserved for those who haven't seen the film, and wish to).

... The oddness of the kills is part of the fascination of this movie. It has all the traits of a good slasher film (though it pre-dates the popular subgenre by nearly 10 years) and sequences culled for *Saw* (including a device in which a man must remove a key from his own kidnapped son's heart to save him from falling acid). In all, *Phibes* is an overly imaginative romp through horror's twisted heart – and Vincent Price is the captain of this crazy ride!

Outside of Vincent Price, *Phibes* co-starred Joseph Cotten (*Citizen Kane*), Hugh Griffith (*Ben Hur*) and Virginia North as Phibes' beautiful assistant, Vulpaviva (North at the time was most well known for her modeling career and appearing on-screen as an early "Bond Girl"). Even Phibes' wife was played by Hammer's own Caroline Munro – although she had no major screen time or dialogue.

The film received a sequel the following year, directed by Robert Fuest and starring Vincent Price as well, only this time the role of Vulnavia was replaced by Valli Kemp. Although inferior to the original, *Dr. Phibes*

Rises Again is not without its charm as it brings the character of Phibes to Egypt in hopes of finding "the Scrolls of Life" to resurrect his deceased wife.

Many other sequels were discussed, including *Dr. Phibes in the Holy Land* and *The Brides of Phibes*, but the film series never made it past the second installment. Since *Phibes'* original release, the film has had an indelible impact on pop culture. In the world of music alone, *Phibes* has been homaged and celebrated by musicians ranging from The Misfits and The Damned to The Black Dahlia Murder and Angel Witch. *Phibes* has been referenced in everything from *The Simpsons* and *Batman* to *Scoby-Doo* and John Carpenter's *The Fog*. *Dr. Phibes* even received top treatment just a few years ago, thanks to a special 12" action figure released by Majestic Studios.

While there are some cinephiles who hail *Pit and the Pendulum* or *Masque of the Red Death* as Vincent's masterpiece, or possibly *House of Wax* ... we feel as if no other film in this amazing artists' repertoire can touch the originality and brilliance of *The Abominable Dr. Phibes* – and it is with great pleasure that this film marks the first Vincent Price title to be inducted into our personal Hall of Fame. And remember what Phibes taught us, “Love means never having to say you’re ugly.” 🐾



Quotable Quotes: "Don't cry upon God, Dr. Vesalius. He is on my side! He led me, showed me the way in my quest for vengeance." ~ Vincent Price (*The Abominable Dr. Phibes*)

HORROR HOUND WEEKEND

Indianapolis Marriott East
7202 East 21st Street
Indianapolis, IN 46219

INDIANAPOLIS
MARCH 25-27, 2011

80s
SLASHER
FEST

Featuring:

Ted White

Dick Warlock

Wayne Doba

Bob Elmore

Peter Giufano

Derek MacKinnon

Grant Cramer

And More!

Appearing Live In Person:

Plus: THE MASK NET
MASK-FEST

ALL ABOUT THE KING!
TRICK-OR-TREAT
THE OFFICIAL
HORRORHOST TRIBUTE!



Plus: Sean Patrick Flanery, Marcus Reade, David Brink, Bruce Cox, Mark, Michael, Shook, Momo Franklin, Tom Atkins, Gregory Healy, Joe Bob Briggs, Bill Moseley, Ken Pogue, Suzanne Cyster, Terrell Alcott & Mike Martini

www.HORRORHOUNDWEEKEND.com

For Discount Tickets and Up-to-Date Guest, Film, Panel and Event Information Visit Us Online!

Art by [illegible] and [illegible] in a style reminiscent of the classic horror movie posters. The background is a dark, textured grey with splatters of red and black ink. The central figure is a large, pale, bloody mask with a wide, staring mouth. To the left is a Jason Voorhees mask with a hockey mask and a bloody knife. To the right is a Freddy Krueger mask with a burnt face and a bloody glove. Below the central mask is a man with a mustache and glasses, wearing a bow tie. To the right of him is a man in a dark suit and a fedora. The overall tone is dark and horror-themed.